

Lennar’s lies: the slick campaign for a bad redevelopment plan p12

Peaker problems: the strange politics of the new power plants p14

# GUARDIAN

APRIL 23, 2008 - 29, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 30 FREE



## Film Festival 51

Mission movie magician Craig Baldwin’s love-and-rockets concoction *Mock Up on Mu* is set to explode at the 51st SF International Film Festival. Inside: our top-secret deluxe and definitive guide to SFIFF 51’s bloodthirsty families, mod war musicals, and more p54

GUARDIAN PHOTO BY PAT MAZZERA

### EDITOR'S NOTES

By Tim Redmond  
> tredmond@sfbg.com

I like Muni. I always have. I know that makes me strange and sick, but I’ve always enjoyed riding the buses and trains, and my kids love riding the buses and trains, and in the end, despite all the problems, it’s one of the great things about San Francisco.

Then there are days like April 20. It wasn’t an unusual Sunday; sunny, a bit chilly. There was, of course, the grand stoner holiday, and people were flocking toward a 4:20 convergence in Golden Gate Park, but one would think the folks at Muni would realize such a cosmic event was in the offing and plan for it.

One would be wrong. We joined a small group waiting for a westbound bus at Haight and Divisadero. The sign told us the next bus was coming in five minutes; Michael and Vivian sat on the horribly uncomfortable seats designed to keep homeless people from sleeping on them, and in about 10 minutes along came a 6 Parnassus. It slowed down enough for us to see that it was standing room only (but nowhere near as bad as the 14 Mission is every day), then pulled away without taking on passengers.

Okay: bus too crowded. Driver decides no more passengers can fit safely aboard. It’s called “passing up” a stop, and it happens. Typically there’s another, emptier bus just behind. And sure enough, the sign said a 71 Haight/Noriega would be along in three minutes.

Well, seven minutes, actually — and then the same thing happened again: full bus, no stop. At this point there were maybe 30 people at the bus stop, and some CONTINUES ON PAGE 5 >>

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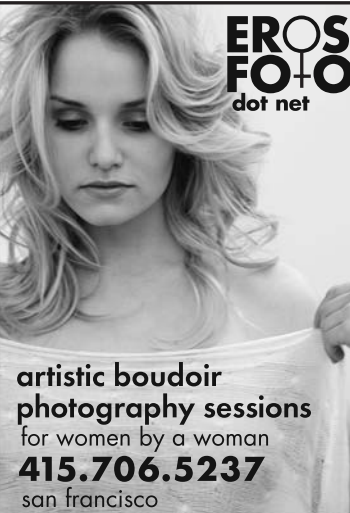
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4.23.08

San Francisco needs to make it clear right now that it will fight just as vigorously to stop PG&E interference in its own CCA efforts.

## EDITOR'S NOTES

CONT.,»

had been waiting quite a while and were getting pissed. After a while, along came another 71 ... and passed us up. The corner was getting crowded; people were yelling at the bus, chasing it, running into the street, and trying to climb in the back door when it stopped in traffic. Not exactly safety first.

Eventually we walked, which was fine, except that Vivian, who at six is already a slave to fashion, was wearing shoes that looked lovely but weren't exactly designed for a hike so she wound up with blisters, and I had to stop and get her some Band-Aids and beg for new socks at a shoe store. Such is life in the big city; I can't really complain that much.

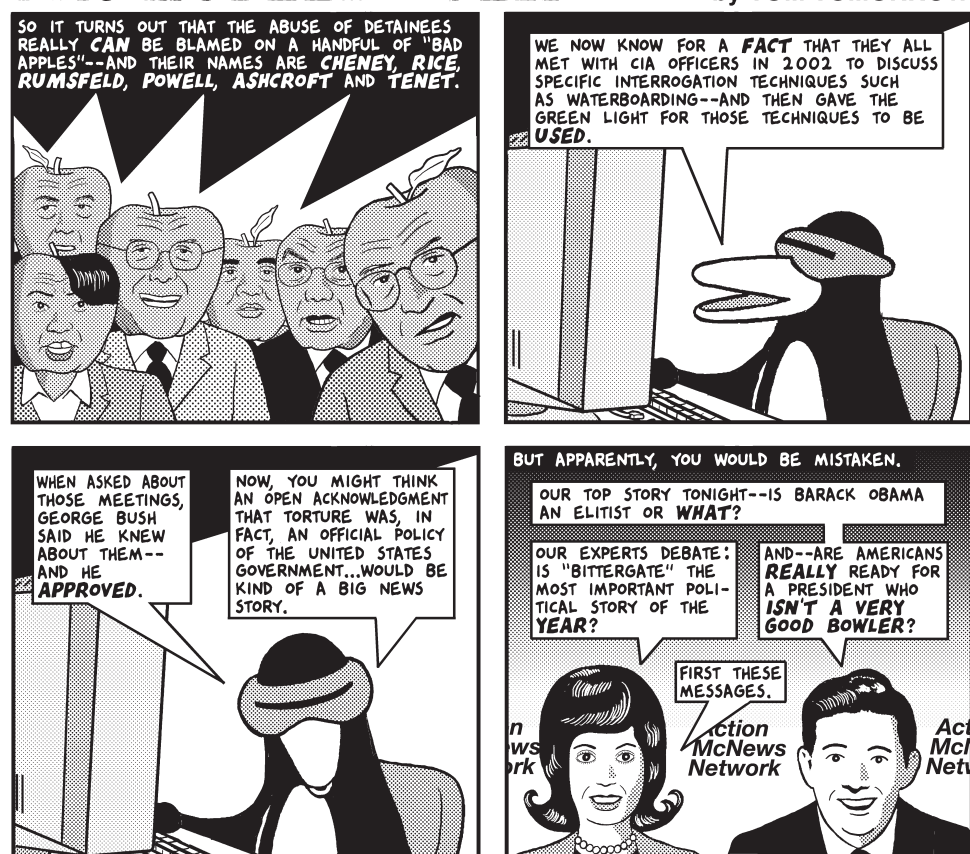
But there's an issue here that intrigues me: What is Muni supposed to do in this situation? It doesn't seem as if this should be an impossible management problem. A Muni controller could, for example, radio the next five buses on the Haight Street line and tell them each to pass up alternate intersections so everyone gets a chance to ride eventually.

I called Judson True, a nice guy who has the unfortunate job of handling press calls for Muni this week, and he told me Muni does the best it can at line management — that in theory, someone watching the Haight Street line should have radioed in the problem (I think the drivers ought to do that too) and a controller should have been able to shift more buses to that line. I suspect this may have been a screw-up. But one thing that happens when you keep cutting the Muni budget is that the ranks of controllers and line managers — those middle-management “bureaucrats” Matier and Ross and the like always whine about — start to thin out. And this shit happens.

You wonder: how often do these people who complain about government spending actually ride the bus? **SFBG**

## THIS MODERN WORLD

by TOM TOMORROW



## The floating peakers

**EDITORIAL** The political fight over siting four city-owned power plants is heating up, and creating strange alliances. The San Francisco Public Utilities Commission wants to put three of the plants — which are small natural-gas-fired turbines — in the southeast part of the city, adjacent to the pollution-belching Mirant power plant at the foot of Potrero Hill. The commission argues that the city-owned plants would run only at peak hours (thus the term “peaker plants”) and would generate lower carbon emissions and noxious fumes than Mirant does. Supporters of the plants argue that the state’s Independent System Operator (Cal-ISO), which controls the electricity grid, won’t allow Mirant to shut down unless the peakers are in place.

Sup. Aaron Peskin says the peakers will not only reduce emissions, but will give public power a kickstart. But Sup. Michela Alioto-Pier, who normally supports Mayor Gavin Newsom’s plans, opposes the plants

on environmental grounds, and Sups. Ross Mirkarimi and Chris Daly, who say the southeast has been a toxic dumping ground for years, appear to be siding with her. Add to this the cost of building a structure to house the turbines, which has varied from as high as \$500 million to as low as about \$250 million, and you have a confusing mess.

But as Amanda Witherell reports on page 14, there’s another solution, one Mirkarimi floated several months ago: why not put the peakers on barges and site them offshore?

It’s a fascinating idea. Floating power plants are common all over the world; Manhattan alone has more than 30. Putting the plants on a barge would, by some estimates, cost half as much as building a home for them on land — and they could be moved around so no one neighborhood has to suffer all the impacts. (The plants, for example, could spend some time in the Marina, maybe upwind of Mayor Newsom’s house, so

the southeast doesn’t have to take all the emissions.) If the city follows its own plans and builds enough renewable energy to obviate the peakers in a few years, they could easily be shipped off and sold elsewhere. Or the city could lease them to other communities (bringing in some nice cash) when they aren’t needed here. And floating plants won’t face the serious seismic issues that plants on the unstable southern San Francisco shoreline do.

There are, of course, other issues with this, including the obvious problem of putting barges in the bay, which the Bay Conservation and Development Commission would probably object to. And where, exactly, would they go? This might not be the best idea in the end.

But given the lack of good options here, this is at least worth a second look. Mirkarimi needs to push his resolution calling on the city to review that option. It’s well worth a full study. In fact, the board ought to put all final consideration of the combustion turbines on hold until the SFPUC looks at the barge proposal. **SFBG**

## PG&amp;E’s attack on CCA

**EDITORIAL** It’s a bit odd (if not terribly surprising) that the *San Francisco Chronicle* ran a front-page story April 16 on public power and alternatives to Pacific Gas and Electric Co. — and almost entirely ignored what’s going on in the paper’s hometown. And it’s striking (if, again, not surprising) that the story, by Kelly Zito, allowed a dubious expert from the University of California at Berkeley, who never supported public power and generally supports private sector and deregulation efforts to undermine, without rebuttal, the community-based anti-PG&E efforts.

But in the midst of this journalistic train wreck was the nut of a fascinating story: PG&E is on the ropes as communities try to find more renewable energy supplies — and is fighting back in ways that are demonstrably illegal.

There’s a message here for San Francisco, where plans for community choice aggregation are moving along slowly but steadily. The giant private utility will be trying to sabotage the efforts here, and City Attorney Dennis Herrera needs to be moving — now — to make sure there’s no illegal interference.

The focus of Zito’s story was Marin County, where there’s an active and aggressive move to create a CCA (community choice aggregation) system that would replace PG&E as an energy supplier in 11 cities. The program would function as a buyers’ co-op, purchasing electricity in bulk for all of the businesses and residents in those communities, then using PG&E’s lines to transmit the power to customers. Marin is pushing the environmental angle: PG&E uses at most 12 percent renewable power, and Marin Clean Energy can offer consumers 100 percent green power. While that option might cost a bit more (an additional \$5 per month for the average customer) Marin’s CCA also says it can offer

CONTINUES ON PAGE 6 »



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## CCA

CONT>>

a 50 percent renewable option that meets or beats PG&E's rates.

The *Chronicle's* expert, UC Berkeley professor Severin Borenstein, is quoted as saying that it's risky for cities to get into the electricity business. But that's just horse pucky: cities have been in the power business for as long as there's been electric power. In the Bay Area, Alameda, Palo Alto, and Santa Clara all have established successful public power agencies — and all have cheaper rates than PG&E.

The state law authorizing CCA programs bars PG&E, a regulated utility, from lobbying against their implementation. In fact, in hearings before the state Public Utilities Commission, the company promised it would be neutral toward CCAs and wouldn't try to discourage its customers from joining the public programs.

But in the Central Valley, where a group called the San Joaquin Valley Power Authority has been trying to create a broad-based CCA, PG&E has admitted it illegally tried to scotch the deal. Lawyers for the SJVPA filed a complaint with the CPUC, and on April 10, PG&E settled in a way that clearly admitted guilt. The company agreed to cease its illegal lobbying and pay the SJVPA \$450,000 in legal fees.

It was a significant victory for public power — and San Francisco needs to make it clear right now that it will fight just as vigorously to stop PG&E interference in its own CCA efforts. The CPUC is accepting comments on the settlement, and Herrera should file a statement supporting SJVPA, in effect putting PG&E on notice that it will face immediate, furious legal action if it dares try to undermine a San Francisco CCA. Herrera also needs to put a legal team together to prepare to fight PG&E as the city's own plan moves forward.

It's embarrassing that San Francisco — the only city in the United States with a congressional mandate to run a public power system — is behind Marin County and the Central Valley in getting its own CCA up and running. But the process is moving forward. And the city needs to be starting its own marketing campaign to inform the public that cheaper, greener power is on the way.

Marin has been sending out fliers showing how effectively the CCA can replace fossil-fuel and nuclear generation with greener energy options. The county has clear information about lower prices and consistent efforts to fight global warming. San Francisco is lagging here — and it's time to get on the stick. **SFBG**

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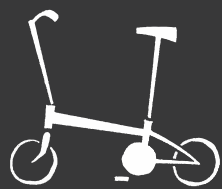
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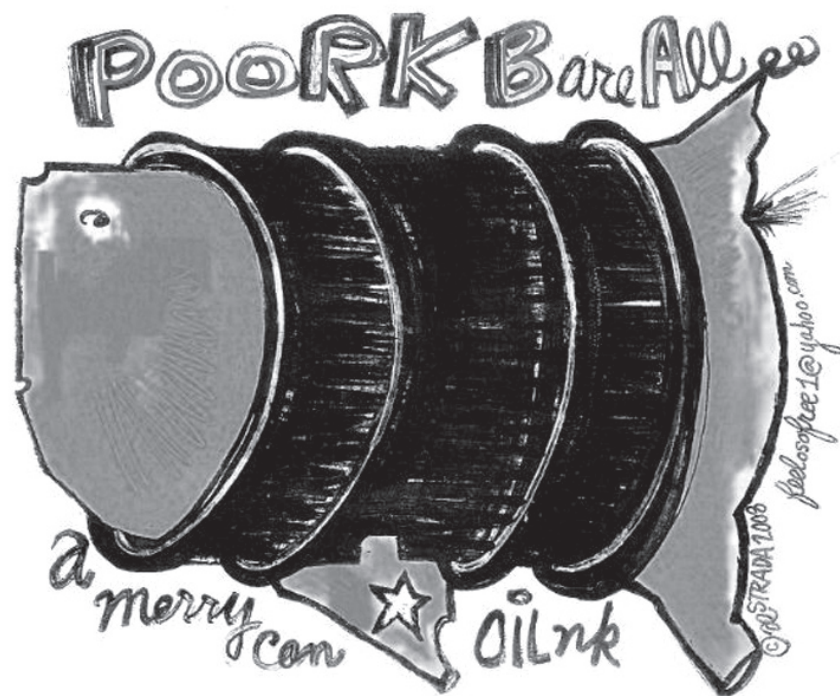
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## Newsom's missing trees

**OPINION** During his 2003 mayoral campaign, Gavin Newsom circulated a beautifully presented eight-page "policy brief" for "A Green and Clean San Francisco." The first four pages were devoted to a pledge to "grow our urban canopy" — a subject near and dear to my heart.

Newsom announced: "As mayor of San Francisco, I will lead the city government and community organizations to make San Francisco a city we can take pride in — a city with *green* [emphasis mine], clean, and livable neighborhoods." As his first action, he said, "I will grow our urban canopy by placing a priority on tree planting and care."

For good measure, he tantalized us with some goodies: "Visualize 19th Avenue as a welcoming beautiful gateway to the city, lined with trees and planters." He promised to improve the lack of coordination among city agencies and departments involved in street tree planting, care, and planning by using new technologies such as CitiStat. And, most important, he committed himself to addressing the massive underfunding of the expansion and maintenance of the urban canopy.

These promises were made in the

context of the long-standing critical state of the city's urban forest. The candidate put it this way: San Francisco lags behind other communities in providing a vital, vibrant, and ecologically sustainable urban canopy, as well as open space, in the city. San Francisco has an estimated 90,000 street trees. By comparison, San Jose boasts 231,000 street trees. Our urban canopy is full of holes: Friends of the Urban Forest estimates we have only 75 street trees per mile, compared to the national average of 120 trees per mile. That means San Francisco has a little more than half the street trees of similarly sized cities.

Today, after more four years in office, the mayor's promises are still just that. Nothing close to what he committed to do has been accomplished or implemented. Instead the mayor has relied on press releases, disinformation, and a newly staffed position with a yet-to-be-defined role to publicize his claimed achievements.

As I speak, the mayor has seven full-time press officers polishing his image, which, coincidentally, is the same number — seven — of filled managerial/administrative positions in the Department of Public

Works Bureau of Urban Forestry, the division responsible for managing all the street trees in the city. The Department of the Environment has only two-thirds of one position (out of some 65 full-time positions) devoted to urban trees.

The Office of Greening, established in 2005, has had three directors, with no announced action from the latest one since she took over in February. The Greening Vision Council, chaired by the greening director, has been dormant for more than two years. The April 2006 Urban Forest Plan died in the Planning Department. And no one in the Controller's Office has any direct knowledge of that new technology, CitiStat.

The mayor's spinning was at its most inventive when he used creative accounting to claim on Arbor Day last year that more than 15,000 trees were added to the city in the years 2004 to 2006, when actual total was closer to 4,800 trees.

So much for "green and clean." **SFBG**

**Allen Grossman**  
*Allen Grossman is executive director of the SF Urban Forest Coalition.*

SEND YOUR LETTERS TO:  
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### LETTERS

#### IN PRAISE OF STERN

I am a member of SEIU Local 521, and I support Andy Stern because he is the only union leader who has been able to significantly add members ["A less perfect union," 4/8/08]. Under Andy Stern's leadership, SEIU is adding members at a time when most unions are shrinking. SEIU is a progressive union that has increased its regional, statewide, and national influence through adding members and merging locals. The savage discord between factions in SEIU is not healthy. In fact, it sounds like the death throes of a labor movement that is fragmenting itself into increasingly small units.

**Sean Charpentier**  
*San Francisco*

#### THE SOLAR SUBSIDY

You guys really did your homework for this article ["Dark days," 4/16/08]. This is one of the first solar articles I've seen in San Francisco where it's clear that the writers really did their research. Don't get me wrong, I don't like the light the subsidy was painted in (it's not your words, but the words of others you chose to quote), and as a solar salesperson myself and a (I'd like to think) good person, it is unpleasant to be likened to a snake oil salesman (although, admittedly, a lady today told me about a salesperson who tried to sell her panels on the north side of her roof, which would have been lighting money on fire).

As far as bang for your buck goes, the subsidy is perfectly designed *as is*. If one's goal is "more watts produced," a private sector residential solar subsidy under the design the task force produced is undeniably unbeatable ... but the politicians want city and low income projects, which lessen to a great extent the amount of solar you can make with the money. I'm infuriated and am considering

CONTINUES ON PAGE 8 >>

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4/23 Hemlock Tavern

**MIDNIGHT  
JUGGERNAUTS**  
4/23 Mezzanine

**DEATH CAB FOR CUTIE  
THE CAVE SINGERS**  
4/23 Fillmore



**CARIBOU  
FUCK BUTTONS**  
4/23 Independent

**THE VERVE**  
4/23 Warfield

**HOT CHIP**  
4/24 Fillmore

**VEIL VEIL VANISH**  
4/25 Knockout

**SIC ALPS**  
4/25 Hemlock

**WOODEN SHJIPS  
CITAY**  
4/25 Cafe du Nord

**KIMYA DAWSON**  
4/25 Herbst Theatre

**CRASH NORMAL  
NOTHER PEOPLE**  
4/25 Hemlock Tavern

**THROW ME THE STATUE**  
4/26 Bottom of the Hill



**LES SAVY FAV**  
4/27 Great American Music Hall

**COWBOY JUNKIES**  
4/28 Yoshie's (Oakland)

**MINUS THE BEAR**  
4/29 Bimbo's

**BLACK MOUNTAIN**  
4/29 Blake's

**VHS OR BETA**  
4/29 Mezzanine

**AKRON/FAMILY**  
4/30 Rickshaw Stop

**THE BREEDERS**  
4/30 Slim's

**COLIN MELOY**  
4/30 Fillmore

**HIGHTOWER  
WALKEN**  
5/1 Cafe du Nord

**ROGUE WAVE**  
5/3 Fillmore

**LA TEENOS  
DER SUBMARINE  
RACERS**  
5/4 Knockout

**RUSH**  
5/4 Sleep Train



**VETIVER  
KELLEY STOLTZ**  
5/6 Great American Music Hall

**CANDLE**  
5/7 Make Out Room

**SUGAR & GOLD  
WALLPAPER**  
5/8 Rickshaw Stop

**ATMOSPHERE**  
5/8-9 Grand Ballroom

**THE B-52'S**  
5/10 Independent

**TAPES N' TAPES**  
5/10 Fillmore

**CLOUD CULT**  
5/13 Bottom of the Hill

**PORT O'BRIEN  
SOMEONE STILL LOVES  
YOU BORIS YELTSIN**  
5/14 Rickshaw Stop

**RA RA RIOT**  
7/14 Cafe du Nord

**THE DIRTBOMBS  
DAN SARTAIN  
TERRIBLE TWOS**  
5/16 Independent

**THE KILLS**  
5/17 Slim's

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## LETTERS

CONT>>

getting an unpleasantly large constituency to show up to the next meeting whenever Sup. Jake McGoldrick gets back from his European vacation.

Yesterday McGoldrick ignored 30 consecutive and unanimously pro-subsidy speakers, myself being one of them. Hopefully he will not be able to ignore us next time.

Thank you for finally producing something truly factual and informative on solar energy, even if I don't like what it's going to make people think.

David Llorens  
San Francisco

## THE ECONOMICS OF SOLAR

I thought your article regarding the hurdles of solar power in SF was great. I live in SF, but I've been working on trying to install solar panels on a commercial project I'm working on in the Peninsula. After tons of research on financing options, etc., I was forced to realize that solar still just doesn't make financial sense. As this industry is still in its infancy, I believe that we are only experiencing growing pains, but it's important for the public to realize that at this point the good intention of solar panels come at a significant cost. The education of the public on this issue will hopefully push organizations be it the city, state, or the industry itself to come up with more viable financial solutions. In the meantime kudos for dispelling some of the financial issues that prevent more solar installations.

Sarah Mansoori  
San Francisco

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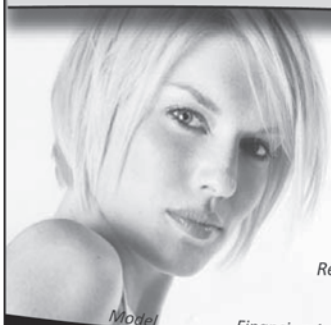
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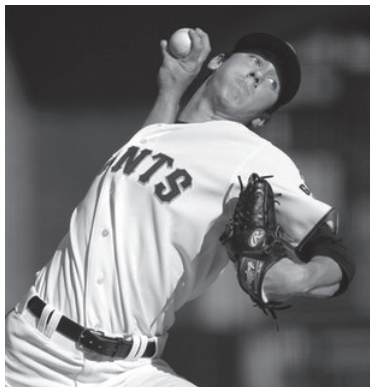
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## IN THE BLOGS

**Politics** 84 homeless people housed, Leno and Migden respond to Newsom's cuts

**Noise** Crummy "Punk Goes Crunk," club gossip galore, Skyphone, Rilo Kiley

**Pixel Vision** Gray Area Gallery 2.0, *Ghostride* the movie, Neu Wave Feminism

**Guardian's SF** Violet Blue vs. Violet Blue, "Super Freak" Tim Lincecum, SF Wine Center



**Lennar is pushing a June ballot measure that would give it control over most of southeastern San Francisco.**

IMAGE COURTESY OF LENNAR

## Promises and reality

Lennar's campaign mailers sound great, but do they paint a false picture of what voters can really expect from Prop. G?

**By Sarah Phelan**  
sarah@sfbg.com

The Lennar-financed "Yes on G" fliers jammed into mailboxes all across San Francisco this month depict a dark-skinned family strolling along a shoreline trail against a backdrop of blue sky, grassy parkland, a smattering of low-rise buildings, and the vague hint of a nearly

transparent high-rise condo tower in the corner.

"After 34 years of neglect, it's time to clean up the Shipyard for tomorrow," states one flier, which promises to create up to 10,000 new homes, "with as many as 25 percent being entry-level affordable units"; 300 acres of new parks; and 8,000 permanent jobs in the city's sun-soaked southeast sector.

Add to that the green tech research park, a new 49ers stadium, a permanent home for shipyard artists, and a total rebuild of the dilapidated Alice Griffith public housing project, and the whole project looks and sounds simply idyllic. But as with many big-money political campaigns, the reality is quite different from the sales pitch.

What Proposition G's glossy fliers don't tell you is that this initiative would make it possible for a controversial Florida-based megadeveloper to build luxury condos on a California state park, take over federal responsibility for the cleanup of toxic sites, construct a bridge over a slough restoration project, and build a new road so Candlestick Point residents won't have to venture into the Bayview District.

Nor do these shiny images reveal that Prop. G is actually vaguely-worded, open-ended legislation whose final terms won't be driven by the jobs, housing, or open-space needs of the low-income and predominantly African American Bayview-Hunters Point community, but by the bottom line of the financially troubled Lennar.

And nowhere does it mention that Lennar already broke trust with the BVHP, failing to control asbestos at its Parcel A shipyard development and renege on promises to build needed rental units at its Parcel A 1,500-unit condo complex (see "Question of intent," 11/28/07).

The campaign is supported by Mayor Gavin Newsom, Sen. Dianne Feinstein, and District 10 Sup. Sophie Maxwell, as well as the Republican and the Democratic

CONTINUES ON PAGE 12 >>

## ALERTS

**By Deborah Giattina**  
alerts@sfbg.com

## WEDNESDAY, APRIL 23

### Global cooling profits

Fred Krupp, president of the Environmental Defense Fund, talks about entrepreneurs, scientists, and workers using free-market solutions to build a post-carbon economy at an event sponsored by the Commonwealth Club. 11:30 a.m., \$8-\$15  
Commonwealth Club of California  
595 Market, second floor, SF  
(415) 597-6700, [www.commonwealthclub.org](http://www.commonwealthclub.org)

### Voter security

The Gray Panthers present Jim Soper of the Voting Rights Task Force to talk about security on electronic voting machines. Afterward, Julia Cato explains the serious trouble with Prop. 98. 1:30 p.m., free  
North Berkeley Senior Center  
1901 Hearst, Berk.  
(510) 548-9696

### California greening

California environmental scientists and historians talk about the state's environmental policy record at EcoNow, a green business professionals networking event. 6:30-9:30 p.m., donations accepted  
Cocina Poblana  
Jack London Square  
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[www.econowusa.org](http://www.econowusa.org)

## THURSDAY, APRIL 24

### Dollar's collapse

As the dollar plummets, one wonders if this capitalism thing is really working out for Americans. Political and economic pundit Kevin Phillips, author of *Bad Money: Reckless Finance, Failed Politics and the Global Crisis of American Capitalism* (Viking Adult), talks about how the US economy is a falling house of cards. 5:30 p.m., \$5-\$15 (free for members)  
World Affairs Council  
312 Sutter, second floor, SF  
(415) 293-4600, [www.itsyourworld.org](http://www.itsyourworld.org)

## FRIDAY, APRIL 25

### Digital Be-In

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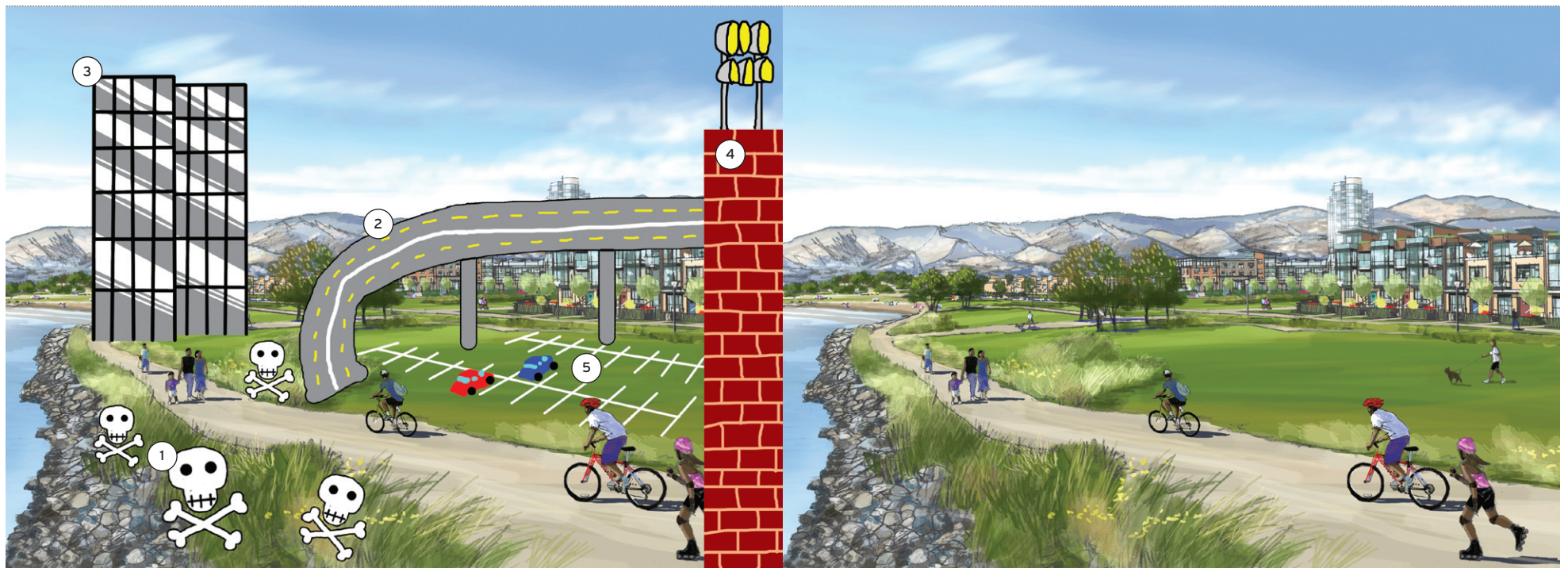
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In the glossy mailers with bucolic scenes (right) that have inundated voters' mailboxes recently, Lennar and their allies left out a few aspects of their plans for southeast San Francisco. (1) Much of the project's proposed parkland will still be too contaminated for residential development. (2) A new freeway overpass will allow well-heeled residents to bypass the Bayview. (3) Lucrative towers of million-dollar condos will be the main housing unit. (4) A new 49ers stadium may or may not be part of the project — one of many unknowns, such as affordable housing levels. (5) Astroturf "parks" will double as stadium parking lots.

## Lennar CONT.

parties of San Francisco. But it is funded almost exclusively by Lennar Homes, a statewide independent expenditure committee that typically pours cash into conservative causes like fighting tax hikes and environmental regulations.

In the past six months, Lennar Homes has thrown down more than \$1 million to hire Newsom's chief political strategist, Eric Jaye, and a full spectrum of top lawyers and consultants, from generally progressive campaign manager Jim Stearns to high-powered spinmeister Sam Singer, who recently ran the smear campaign blaming the victims of a fatal Christmas Day tiger attack at the San Francisco Zoo.

Together, this political dream team cooked up what it hopes will be an unstoppable campaign full of catchy slogans and irresistible images, distributed by a deep-pocketed corporation that stands to make many millions of dollars off the deal.

But the question for voters is whether this project is good for San Francisco — particularly for residents of the southeast who have been subjected to generations worth of broken promises — or whether it amounts to a risky giveaway of the city's final frontier for new development.

Standing in front of the Lennar bandwagon is a coalition of community, environmental, and housing activists who this spring launched a last minute, volunteer-based signature-gathering drive that success-

fully became Proposition F. It would require that 50 percent of the housing built in the BVHP/Candlestick Point project be affordable to those making less than the area median income of \$68,000 for a family of four.

Critics such as Lennar executive Kofi Bonner and Michael Cohen of the mayor's Office of Economic and Workforce Development have called Prop. F a "poison pill" that would doom the Lennar project. But its supporters say the massive scope and vague wording of Prop. G would have exacerbated the city's affordable housing shortfalls.

Prop. F is endorsed by the Sierra Club, People Organized to Win Employment Rights, the League of Conservation Voters, the Chinese Progressive Association, St. Peter's Housing Committee, the Harvey Milk LGBT Democratic Club, Coleman Advocates for Children and Youth, the Grace Tabernacle Community Church, Green Action, Nation of Islam Bay Area, the African Orthodox Church, Jim Queen, and Supervisor Chris Daly.

Cohen criticized the coalition for failing to study whether the 50 percent affordability threshold is feasible. But the fact is that neither measure has been exposed to the same rigors that a measure going through the normal city approval process would undergo. Nonetheless, the *Guardian* unearthed an evaluation on the impact of Prop. F that Lennar consultant CB Richard Ellis prepared for the mayor's office.

The document, which contains data not included in the Prop. G

ballot initiative, helps illuminate the financial assumptions that underpin the public-private partnership the city is contemplating with Lennar, ostensibly in an effort to win community benefits for the BVHP.

CBRE's analysis states that Lennar's Prop. G calls for "slightly over 9,500 units," with nearly 2,400 affordable units (12 percent at 80 percent of area median income and 8 percent at 50 percent AMI), and with the San Francisco Redevelopment Agency "utilizing additional funding to drive these affordability levels even lower."

Noting that Prop. G yields a "minimally acceptable return" of 17 to 18 percent in profit, CBRE estimates that Prop. F would mean "a loss of \$500 million in land sales revenue" thanks to the loss of 2,400 market-rate units from the equation. With subsidies of \$125,000 allegedly needed to complete each affordable unit, CBRE predicts there would be a further cost of "\$300 million to \$400 million" to develop the 2,400 additional units of affordable housing prescribed under Prop. F.

Factoring in an additional \$500 million loss in tax increments and Mello-Roos bond financing money, CBRE concludes, "the overall impact from [the Prop. F initiative] is a \$1.1 to \$1.2 billion loss of project revenues ... the very same revenues necessary to fund infrastructure and community improvements."

Yet critics of the Lennar project say that just because it pencils out for the developer doesn't mean it's good for the community, which would be fundamentally and permanently

changed by a project of this magnitude. Coleman's Advocates' organizing director Tom Jackson told us his group decided to oppose Prop. G "because we looked at who is living in Bayview-Hunters Point and their income levels."

"Our primary concern isn't Lennar's bottom line," Jackson continued. "Could Prop. F cut into Lennar's profit margin? Yes, absolutely. But our primary concern is the people who already live in the Bayview."

Data from the 2000 US census shows that BVHP has the highest percentage of African Americans compared to the rest of the city — and that African Americans are three times more likely to leave San Francisco than other ethnic groups, a displacement that critics of the Lennar project say it would exacerbate.

The Bayview also has the third-highest population of children, at a time when San Francisco has the lowest percentage of children of any major US city and is struggling to both maintain enrollment and keep its schools open. Add to that the emergence of Latino and Chinese immigrant populations in the Bayview, and Jackson says it's clear that it's the city's last affordable frontier for low-income folks.

The problem gets even more pronounced when one delves into the definition of the word "affordable" and applies it to the socioeconomic status of southeast San Francisco.

In white households, the annual median income was \$65,000 in

2000, compared to \$29,000 in black households — with black per capita income at \$15,000 and with 14 percent of BVHP residents earning even less than \$15,000.

The average two-bedroom apartment rents in San Francisco for \$1,821, meaning households need an annual AMI of \$74,000 to stay in the game. The average condo sells for \$700,000, which means that households need \$143,000 per year to even enter the market.

In other words, there's a strong case for building higher percentages of affordable housing in BVHP (where 94 percent of residents are minorities and 21 percent experience significant poverty) than in most other parts of San Francisco. Yet the needs of southeastern residents appear to be clashing with the area's potential to become the city's epicenter for new construction.

San Francisco Republican Party chair Howard Epstein told the *Guardian* that his group opposed Prop. F, believing it will kill all BVHP redevelopment, and supported Prop. G, believing that it has been in the making for a decade and to have been "vetted up and down."

While a BVHP redevelopment plan has been in the works for a decade, the vaguely defined conceptual framework that helped give birth to Prop. G this year was first discussed in public only last year. In reality, it was hastily cobbled together in the wake of the 49ers surprise November 2006 news that it was rejecting Lennar's plan to build a new stadium at Monster Park and considering moving to Santa Clara.



As the door slammed shut on one opportunity, Lennar tried to swing open another. As an embarrassed Newsom joined forces with Feinstein to find a last-ditch solution to keep the 49ers in town, Lennar suggested a new stadium on the Hunters Point Shipyard, surrounded by a dual use parking lot perfect for tailgating and lots of new housing on Candlestick Point to pay for it all.

There was just one problem: part of the land around the stadium at Candlestick is a state park. Hence the need for Prop. G, which seeks to authorize this land swap along with a repeal of bonds authorized in 1997 for a stadium rebuild. As Cohen told the *Guardian*, "The only legal reason we are going to the voters is Monster Park."

As it happens, voters still won't know whether the 49ers are staying or leaving when they vote on Props. F and G this June, since the team is waiting until November to find out if Santa Clara County voters will support the financing of a new 49er stadium near Great America.

Either way, Patrick Rump of Literacy for Environmental Justice has serious environmental concerns about Prop. G's proposed land swap.

"Lennar's schematic, which builds a bridge over the Yosemite Slough, would destroy a major restoration effort we're in the process of embarking on with the state Parks [and Recreation Department]," Rump said. "The integrity of the state park would easily be compromised, because of extra people and roads. And a lot of the proposed replacement parks, the pocket parks ... don't provide adequate habitat."

Rump also expressed doubts about the wisdom of trading parcels of state park for land on the shipyard, especially Parcel E-2, which contains the landfill. Overall, Rump said, "We think Lennar and the city need to go back to the drawing board and come up with something more environmentally sound."

John Rizzo of the Sierra Club believes Prop. G does nothing to clean up the shipyard — which city officials are seeking to take over before the federal government finishes its cleanup work — and notes that the initiative is full of vague and noncommittal words like "encourages" that make it unclear what benefits city residents will actually receive.

"Prop. G's supporters are pushing the misleading notion that if we don't give away all this land — including a state park — to Lennar, then we won't get any money for the cleanup," Rizzo said. "But you

don't build first and then get federal dollars for clean up! That's a really backwards statement."

The "Yes on G" campaign claims its initiative will create "thousands of construction jobs," "offer a new economic engine for the Bayview," and "provide new momentum to win additional federal help to clean up the toxins on the shipyard."

Michael Theriault, head of the San Francisco Building and Construction Trades, said his union endorsed the measure and has an agreement with Lennar to have "hire goals," with priority given to union contracts in three local zip codes: 94107, 94124, and 94134.

"There will be a great many construction jobs," Theriault said, though he was less sure about Prop. G's promise of "8,000 permanent jobs following the completion of the project."

"We endorsed primarily from the jobs aspect," Theriault said. The question of whether the project helps the cleanup effort or turns it into a rush job is also an open question. Even the *San Francisco Chronicle*, in a January editorial, criticized Newsom, Feinstein, and Pelosi for neglecting the cleanup until "when it seemed likely that the city was about to lose the 49ers."

All three denounced the *Chronicle's* claims, but the truth is that the lion's share of the \$82 million federal allocation would be dedicated to cleaning the 27-acre footprint proposed for the stadium. Meanwhile, the US Navy says it needs at least \$500 million to clean the entire shipyard.

Sup. Ross Mirkarimi said the city should wait for a full cleanup and criticized the Prop. G plan to simply cap contaminated areas on the shipyard, rather than excavate and remove the toxins from the site.

"That's like putting a sarcophagus over a toxic wasteland," Mirkarimi told us. "It would be San Francisco's version of a concrete bunker around Chernobyl."

Cohen of the Mayor's Office downplays the contamination at the site, telling us that on a scale of one to 10 among the nation's contaminated Superfund sites, the shipyard "is a three." He said, "the city would assume responsibility for completing the remaining environmental remediation, which would be financed through the Navy."

But those who have watched the city and Lennar bungle development of the asbestos-laden Parcel A (see "The corporation that ate San Francisco," 3/14/07) don't have much

confidence in their ability to safely manage a much larger project.

"Who is going to take the liability for any shoddy work and negligence once the project is completed?" Mirkarimi asked.

Lennar has yet to settle with the Bay Area Air Quality Management District over asbestos dust violations at Parcel A, which could add up to \$28 million in fines, and investors have been asking questions about the corporation's mortgage lending operations as the company's stock value and bond rating have plummeted.

To secure its numerous San Francisco investments, including projects at Hunters and Candlestick points and Treasure Island, Lennar recently got letters of intent from Scala Real Estate Partners, an Irvine-based investment and development group.

Founded by former executives of the Perot Group's real estate division, Scala plans to invest up to \$200 million — and have equal ownership interests — in the projects, which could total at least 17,000 housing units, 700,000 square feet of retail and entertainment, 350 acres of open space, and a new football stadium if the 49ers decide to stay.

Bonner said that, if completed, the agreement satisfies a city requirement that Lennar secure a partner with the financial wherewithal to ensure the estimated \$1.4 billion Candlestick Point project moves forward even if the company's current problems worsen.

Meanwhile, Cohen has cast the vagaries of Prop. G as a positive, referring to its spreadsheet as "a living document, a moving target." Cohen pointed out that if Lennar had to buy the BVHP land, they'd get it with only a 15 percent affordable housing requirement.

"Our objective is to drive the land value to zero by imposing upon the developer as great a burden as possible," Cohen said. "This developer had to invest \$500 million of cash, plus financing, and is required to pay for affordable housing, parks, jobs, etc. — the core benefits — without any risk to the city."

But Cohen said the Prop. F alternative means "nothing will be built — until F is repealed." He also refutes claims that without the 49ers stadium, 50 percent affordability is doable.

"Prop G makes it easier to make public funds available by repealing

the Prop D bond measure," Cohen explained. "But Prop. G also provides that there will be no general fund financial backing for the stadium, and that the tax increments generated by the development will be used for affordable housing, jobs, and parks."

But for Lennar critics like the Rev. Christopher Mohammad, who has battled the company since the Islamic school he runs was subjected to toxic dust, even the most ambitious promises won't overcome his distrust for the entity at the center of Prop. G: Lennar.

In a fiery recent sermon at the Grace Tabernacle Community Church, Mohammad recalled the political will that enabled the building of BART in the 1970s. "But when it comes to poor people, you can't build 50 percent affordable. That will kill the deal," Mohammad observed.

"Lennar is getting 700 prime waterfront acres for free, and then there'll be tax increment dollars they'll tap into for the rebuild," he continued. "But you mean you can't take some of those millions, after all the damages you've done? It would be a way to correct the wrong." **SFBG**

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BY LLOYD DANGLE



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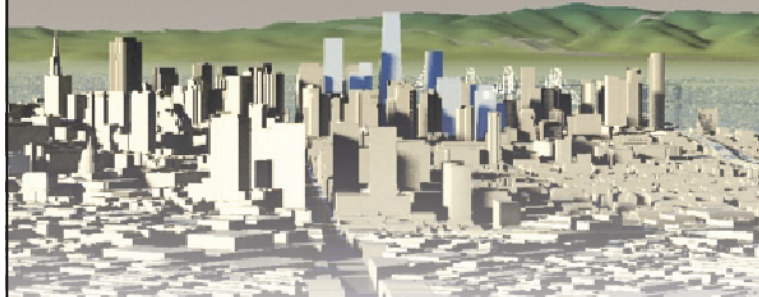
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## Peaker plan afloat

### Strange political alliance opposes city plan for new fossil fuel power plants and looks for creative alternatives

By **Amanda Witherell**  
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A proposal to build two natural gas-fired power plants is still floating through the city's planning process, set for approval by the Board of Supervisors as soon as May, but no one seems truly comfortable with the deal.

"It's not my first choice or my second choice, but it's the choice I have," Board president Aaron Peskin told the *Guardian*. The choice seems to be either the city builds newer, potentially cleaner power plants — known as "peakers" because they would be used mainly during times of peak energy demand — or does nothing to shut down the super-polluting Mirant Potrero power plant.

The combination gas- and diesel-burning power plant spews a cocktail of toxins from its stack every year and draws 226 million gallons of water a day from the bay to cool its generators yet it's mandated by the state to keep operating. The discharge flows back into the bay significantly altered, with microorganisms and fish larvae replaced by mercury, dioxins, and PCBs.

The California Independent System Operator (CAL-ISO), the state agency that oversees electricity reliability, said it would break the Mirant contract if the peakers came online. The city-owned plants would use recycled water and more up-to-date air quality controls, making for cleaner facilities at the two proposed sites — the airport and the intersection of 25th and Maryland in the Bayview.

They also would be city-operated, giving a little more leg to the local public power movement. But they still burn fossil fuel, and at a time when the climate is in crisis and natural gas prices are only rising, many say this isn't the direction a trend-setting city like San Francisco should be heading.

"This isn't the progressive way to go," said Sup. Chris Daly. "We need to be more forcefully installing renewables that are municipally owned."

Daly, along with supervisors Ross Mirkarimi and Michela Alioto-Pier and the city's current power provider Pacific Gas and Electric Co., have lined up against building the peakers

in what Mirkarimi calls an "unholy alliance."

PG&E, lobbying under the guise of the "Close It! Coalition," states that the peakers "further San Francisco's reliance on fossil fuels and add to global warming." The \$12 billion utility company currently gets 40 percent of its power the same way and is in the process of construct-

Dec. 31, and the Regional Water Quality Board has indicated it has no plans to renew it unless Mirant upgrades to best practices. This has been suggested as an alternative way to close the plant. When asked whether Cal-ISO's reliability demands trump the Water Board's requirements, Cal-ISO's Gregg Fishman wrote in an e-mail, "What happens if the Potrero unit's water permits expire? Simply put — we're not sure."

Beyond that, a number of questions remain: Should the requirement for a full feasibility study for city contracts more than \$25 million really have been waived for this project? Is it fair to put the new power plant in the neighborhood that has always

**San Francisco could simply sell the peaker plants it obtained almost 10 years ago to settle a lawsuit during the energy crisis.**

GUARDIAN PHOTO ILLUSTRATION BY BEN HOPFER

ing several similar plants throughout the state. Nevertheless, the company has submitted detailed proposals to the city and state outlining demand response measures and transmission upgrades that would mitigate the need for more energy.

Mayor Gavin Newsom and City Attorney Dennis Herrera support building the peakers in order to close the Mirant plant, and Sups. Sophie Maxwell, Bevan Dufty, and Jake McGoldrick are carrying the legislation that would seal the contract with Cleveland, Ohio-based Industrial Construction Company to start the \$252 million project.

That legislation points out that Mirant's water permit is set to expire

endured the lion's share of the city's pollution? What if they were on movable barges instead? And has the city been forceful enough with CAL-ISO when it comes to planning the city's energy future?

Alioto-Pier has introduced two resolutions addressing a couple of these issues. One calls for a straight-up feasibility study — which supporters of the peakers have waived. "The city has a policy of conducting a full fiscal analysis of capital projects over \$25 million," Alioto-Pier said in a press release. "This should be no exception." Her other resolution asks for an independent analysis of the whole thing and a revised 2008 Energy Action Plan for the city.



For several years, Cal-ISO has said Mirant could stop operating if San Francisco can provide an alternate "firm" power source in its Energy Action Plan. In 2004, San Francisco's Public Utilities Commission proffered the peakers, and that became the city's power plan before adopting the CCA (community choice aggregation) plan for the city to develop an energy portfolio of at least 51 percent renewables.

Though the SFPUC has continuously asked Cal-ISO if the 2004 Action Plan is still the way to go now that the Trans Bay Cable and other line improvements have come into play, Josh Arce, a lawyer for Brightline Defense, which sued to stop the peaker plan, says they've been framing the question all wrong: "The PUC has essentially been saying, 'Does the Action Plan include all four combustion turbines?' And Cal-ISO has said, 'Yes, it includes all four.' Instead, the PUC needs to come up with a new Action Plan and give it to Cal-ISO and say we're doing this instead."

Alioto-Pier's resolution, if passed, could prompt a fresh response from Cal-ISO about what the city really needs — one, two, or three peakers, or maybe none at all. Maxwell's resolution includes a caveat that the city must determine if needs could be met by building smaller plants with fewer than the four turbines currently proposed.

Peskin, who chairs the city's Government Audit and Oversight Committee and will hear both Alioto-Pier resolutions on May 5, as well as the Maxwell plan to move to build the peakers, told us, "This is one of the toughest decisions that's been before me in the eight years that I've been on the Board of Supervisors."

No one, it seems, really wants to build two fossil fuel-burning power plants on San Francisco soil. But what if they weren't on our soil? What if they were floating on barges?

Another resolution pending in the Land Use Committee, brought by Mirkarimi, proposes putting the two power plants on barges, which could be moored alongside the city when needed and dispatched elsewhere when they're not. What if, a few years from now, citizens are able to cut down their power needs, CCA brings more renewables online, and the city finds it no longer needs the 200 megawatts generated by natural gas power plants?

Proponents say it's an option worth considering if the city really intends to eventually close the plants. Dismantling a facility if the city

decides to sell leaches away 20 to 30 percent of its overall cost. But if it's on a barge, the natural gas, electricity, and mooring lines are simply cast off. A barge would be steadier in an earthquake and continue to float if the sea level rises — a climate change scenario that could swamp both current bayside power plant sites. Barges also can be dispatched to emergencies, leased down the river to other cities in the Bay Area, or sold for a profit. They've been in use around the world since the 1940s and have been called a more regional approach to energy planning.

"It's 145 MW of portable energy," said Rick Galbreath, Mirkarimi's aide. "You can pull it up, plug it in, and you're on the grid. It's really a dynamic solution."

Paul Fenn, the brain behind the city's CCA plan, points out that if CAL-ISO still insists the peakers are needed now but not in the future, a power barge is the kind of flexible solution that could pay off in the long run. "It's making a temporary measure for an urgent situation," he said, adding that such a temporary solution should reflect the city's long-term goals. "If the city is planning to replace them with renewables, it's important to get the city to make that commitment. This is one of those strategic decisions that's going to impact the future."

The San Francisco Bay Conservation and Development Commission generally opposes building anything in the bay if it can be built on land first. "The proponents would have to do an analysis and convince our commission that this is really a good idea for the region," said Will Travis, a BCDC spokesperson.

But Dave Nickerson, owner of Houston-based Power Barge Corporation, said he's looked at the city's peaker plans and thinks it would cost about \$100 million to build a three-CT barge. "We would probably build the plant here and ship it up," he said, pointing out that the city's turbines are already in storage down in Texas and it's cheaper to build it in a shipyard. To claims of environmental degradation, he says, "It would have the environmental footprint of a state of the art land-based plant."

He also pointed out that there's a scarcity of these particular turbines now, which are worth about \$1 million more every year. This year it's around \$16.5 million apiece, with \$18 million as the projected 2008 price. **SFBG**

*Emma Lierley contributed to this story.*

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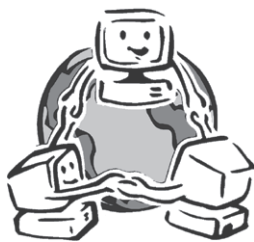
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## PETA vs. Gore

By Alex Felsinger

> [news@sfbg.com](mailto:news@sfbg.com)

**GREEN CITY** Al Gore's 2006

Oscar-winning documentary *An Inconvenient Truth* invigorated the global warming debate, and the environmental movement

owes him a great deal of appreciation. After all, they don't just give away the Nobel Peace Prize like samples of teriyaki chicken at Costco.

Yet some activists point to a gaping hole in Gore's strategy to prevent climate change through lifestyle change: where's the meat? For more than a year, People for the Ethical Treatment of Animals has hassled Gore to set an example by not eating animal flesh, and more important, to use his group, the Alliance for Climate Protection, to explain that vegetarianism is an important tactic in the fight against global warming.

PETA has the facts to back up its case. In 2006, the United Nations released a 400-page report concluding that global greenhouse gas emissions — which include carbon dioxide, methane, and nitrogen dioxide, among others — from livestock production surpass emissions from all cars and trucks combined. That same year, the University of Chicago released a study saying that converting to an entirely plant-based diet lessens one's own ecological footprint about 40 percent more than switching from an average American car to a Toyota Prius.

Of course, changing to a hybrid doesn't prevent anyone from getting to where they want to go — which, for most people, includes the butcher shop.

Last March, PETA began its campaign with a polite invitation asking Gore to try meatless fried chicken. When it received no response, the campaign turned to tougher tactics. The animal advocacy group created a billboard depicting a chubby caricature of Gore munching on a drumstick, alongside the words "Too chicken to go vegetarian? Meat is the No. 1 cause of global warming." PETA has been buying space for the ad near the sites of Gore's speaking engagements, and periodically sends letters asking him to address the issue.

Perhaps the issue strikes too close to home. Gore spent much of his childhood on his father's cattle ranch in Carthage, Tenn. At his

father's memorial service in 1998, Gore remembered the ranch as a positive influence as a young boy. He explained how he learned to "clear three acres of heavily wooded forest with a double-bladed axe" and "deliver a newborn calf when its mother was having trouble."

Yet PETA notes that the clearing of forests has left 30 percent of the earth's dry surface dedicated to livestock production, and that cattle farts and manure alone are responsible for more greenhouse emissions than cars.

According to the Alliance for Climate Protection, it's not Gore's responsibility to address the issue: "There are a lot of top 10 lists about personal behavior, about people monitoring their own involvement," said group spokesperson Brian Hardwick. "We recognize that there are many causes to climate change and causes of global warming. But we don't think it's our job to hone in on every detail."

Meat appears to be a glaring omission on the group's Web site, which includes lengthy lists of ways people can help prevent global warming, including everything from keeping car tires full to changing incandescent light bulbs to energy-saving compact fluorescents. But the group doesn't suggest anything drastic. They don't ask people to stop driving; rather, they ask people to drive *less* by carpooling or walking. Neither do they ask people to stop using central heating at home; instead they ask people to remember to not run the heating when they're gone.

Hardwick says this moderate approach is about building a movement, and indeed, they now claim 1.1 million supporters. "Our movement is designed to be inviting to people of all walks of life," he said. "Our emphasis in our campaign is that we want people to join together and demand solutions from our leaders."

PETA, which typically takes a vegan-or-nothing approach, has recognized the Alliance for Climate Protection's strategy and isn't asking the group to adopt an anti-meat stance. According to spokesperson Nicole Matthews, PETA would be content with a recommendation to eat less meat.

"If people reduce or eliminate their meat consumption, of course it would help reduce that household's emissions — and certainly [help] the aggregate change as well," Hardwick admits. But, he was quick to add, "Eating less meat is good; changing laws is better." **SFBG**

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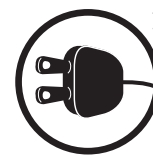


# Online writing is real

By Annalee Newitz

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**TECHSPLIOTATION** It's been



years since I've taught a writing class, and during those years writing has changed completely. Back in the 1990s, I taught writing at UC Berkeley using books and movies. My students would read the books to get a sense of how writing worked, and watch the movies to have something to write about. They got what you might call multimedia input (books, movies) but there was only one possible kind of output: linear narratives written on sheets of paper.

When I taught writing for the past couple of weeks at the Kearny Street Project's Intergenerational Writers Lab, I couldn't imagine teaching writing using books and linear narratives. I taught writing by showing my students how different software applications could help them structure their writing.

Together they built a wiki, a type of Web site that many people can edit at the same time. Wikis, it turns out, are ideal for exquisite corpses, tales begun by one person and finished by several others. One writer stops, and next one jumps right onto the Web page and continues the story.

Then I made them all join Twitter, a social network I've written about before that lets you to post messages to your friends only if they are 140 characters long or less. You have to communicate succinctly, but engagingly enough to keep people reading. After the whole class had been twittering to one another for a week, we read a chunk of our twitter stream out loud. It sounded like a strange but compelling play, with each of us voicing our own (short) thoughts, sometimes chatting back and forth to each other, and developing odd, poignant themes as time went on.

My students didn't think it was odd to be writing with Web tools. What was unusual to them, I think, was that I referred to the kind of writing that they do all the time as "publishing."

"Writing online isn't publishing; it's posting," one said. Other students said you couldn't really publish fiction online because everyone would assume it was real. At the same time, they felt

like nothing online was "real." It wasn't solid, like a book with your name on the spine. I know what they mean. Although most of my publishing is done online, I still write for print publications. But I do so because I see no distinction between online and print: I like publications that exist in both forms; therefore I write for both.

To me, there is one great distinction between print and Internet publishing, and that is storage. Where should I publish if I want people to be able to read what I've said after I die? Books are excellent because they have an interface that holds up easily over time: you open the book and read it. You don't need a particular software program or operating system to make the file open.

But books can be burned. All copies of a book can be wiped out by one crappy political regime bent on censorship. Online it's much more difficult to burn a book. Just try deleting a book or movie or sound file you want suppressed. Ten copies pop up elsewhere. Then 10,000 copies. And they're stored on servers all over the world, in countries where your shock troops can't reach, in high school kids' closets where even their parents can't reach.

Sure the oil reserves will run dry, or an electromagnetic pulse could wipe all of Google's server farms clean. Then you'd want those books as backups. But I don't think electricity itself is something we'll ever lose as a civilization. There are just too many ways to make it: water, air, sun, the motion of your legs as you ride a bicycle — all can be converted into enough energy to boot up a laptop and read what's been written there.

I guess what I'm saying is that whether you choose print or digital, odds are pretty much even on whether your words will survive over time. But in the present day? If you want to be sure your words won't be suppressed by some local oppressive regime — like your nation, your family, or your employer? In that case, the Internet is the best way to publish. **SFBG**

*Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who thinks the .txt format might be almost as portable as the paper book format.*

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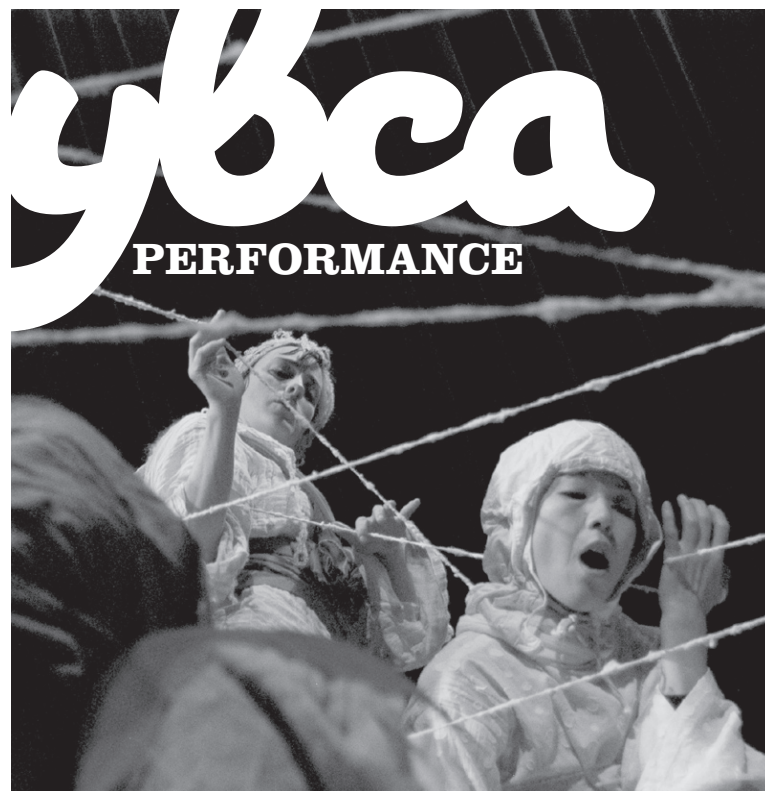
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— **BRUCE B. BRUGMANN,**  
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Local choreographer Shinichi Iova-Koga, who founded the internationally collaborative troupe inkBoat, has earned a devoted following for his hybrid performance style—a synthesis of traditional and experimental dance, Japanese Butoh and physical theater. He collaborates with Joshua Kohl (of Degenerate Art Ensemble), Yuko Kaseki, Sten Rudström, Takuya Ishide, Dohee Lee, Sherwood Chen, Dana Iova-Koga and Heini Nukari. These Japanese, Finnish, German, Korean and American artists create a collision of light and motion, raucous vocals and percussion. Visually evocative, *c(H)ord* boils dance theater down to the raw elements. Eloquent. Provocative. A singularly stunning world of figures trapped between then and now, alienation and friendship.



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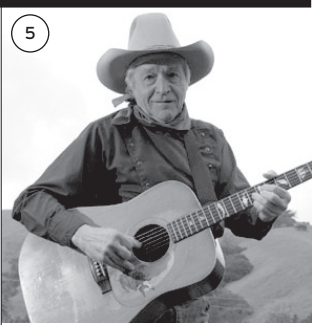
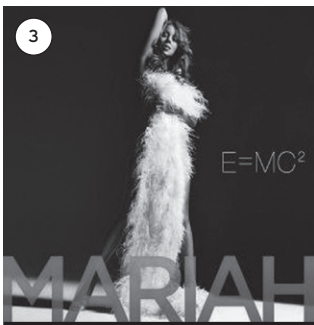
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THE SAN FRANCISCO BAY GUARDIAN PICKS



APRIL 23-29, 2008

## DISC US

By Johnny Ray Huston  
> johnny@sfbg.com

Hey Yelle, you've brought yé-yé and Heaven 17 into the 21st century, your *Pop-Up* (Source) is totally stereo and Stereo Total-ly solid, and along with Cut Copy you're the gig of the week. Hey Erykah Badu, your stoned-hot *New Amerykah Pt. 1: 4th World War* on Motown is so crazy it's the sanest thing I've heard since George W. Bush took — and I mean took — office. Hey Mariah Carey, yeah, you are music's Rodney Dangerfield — and Brett Ratner videos do you no favors. But some of us aren't too hipster to recognize that *E=MC²* (Island) is the follow-up act for the best pop album of the past five years.

Yelle  
Thurs/24, 8 p.m., \$15  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.myspace.com/iloveyelle

## WEDNESDAY

APRIL 23

### EVENT

#### Marya Hornbacher

Britney peers at us from this week's *US Weekly* cover doe-eyed, a frightened, sad expression frozen on her face where a shorn, wild-horse-looking Brit once resided. This week's headline: "Living with Mental Illness." Before that, there was Margot Kidder's episode in Los Angeles and Patty Duke's autobiography. Depression has lost its stigma, but mania remains talk show fodder as a sign of being "crazy crazy." Marya Hornbacher, author of the stunning *Wasted* (HarperCollins, 1997) — about her struggle with an eating disorder — reads from her new book *Madness* (Houghton Mifflin), an account of her struggle with bipolar disorder. She confided in an interview that yes, she was scared to publish "300 pages detailing my own stigmatized illness.... But not enough to keep it to myself." Thank God. **(Ailene Sankur)**

7 p.m., free  
Books Inc.

601 Van Ness, SF  
(415) 776-1111  
www.booksinc.net

## THURSDAY

APRIL 24

### PERFORMANCE

#### c(H)ord

When it comes to interpretive dance, I'm no ace. Yet the premise has always intrigued me — the ability to tell stories with the body, to evoke emotions through rhythmic gestures, creating dramatic and newly imagined dreams. These are certainly the gifts of local choreographer Shinichi Iova-Koga, founder of the dynamic troupe InkBoat. In collaboration with Joshua Kohl, Yuko Kaseki, Sten Rudstrom, Takuya Ishide, Dohee Lee, Sherwood Chen, Dana Iova-Koga, and Heini Nukari, *c(H)ord* creates a place where divergent cultures, dueling histories, and nature collide. **(Jamilah King)**

Through Sat/26  
8 p.m., \$26–\$30  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-2700  
www.ybca.org

### EVENT

#### "Dining Out for Life"

Well, who doesn't want to stick a fork in AIDS and call it done? This year, more than 100 local restaurants are participating in Dining Out for Life, an annual affair in which 25 percent of all food and liquor sales are donated to San Francisco's fabulous STOP AIDS Project. And let me tell you, the drag queen hostesses are all over this one. My inbox has been flooded with exhortations to sample some tranny or other's kitchen experiments, from Miss Juanita More's gooey, chewy, funky chicken dinner at Mars Bar to Monistat's delectable skewered meats at Asqew Grill in the Castro. Fancier (and less fancier) restos also are setting a place at the table for the fight against this hell-tired disease, which should have been tossed from the back of the crisper long ago. Reservations are encouraged, as are seconds — and the more glamorous and generous among us will be table-hopping all evening. **(Marke B.)**

See Web site for participating restaurants

www.diningoutforlife.com/  
sanfrancisco

## FRIDAY

APRIL 25

### THEATER

#### First Draft!

You know when you're screaming at a movie: "*Don't* investigate the noise!" "Look out, Will Smith!" "He's in the closet!" ...and the characters *still* go toward the heavy breathing? Banish those feelings of impotence with the interactive play *First Draft!* Members of the Synergy Theater company improvise the entire production according to audience suggestions — giving the play new locations and characters, better dialogue, and sudden plot twists. (Which, as you know if you've ever had to lie on the spot, is no easy feat.) The best part? No shushing. **(Sankur)**

10 p.m., \$5–\$10  
Off-Market Theater  
965 Mission, SF  
(415) 820-1656  
www.offmarkettheater.com

### MUSIC

#### Pete Rock

For most artists, it's hard to stay on top in an industry that demands innovation and competition, but for legendary DJ and producer Pete Rock, it's as simple as a deep, jazz-influenced bass line. He's one of few hip-hoppers to remain consistent since he burst onto the national scene in the early 1990s, and remains a favorite among backpackers and clubgoers alike. From classic albums with C.L. Smooth to collaborations with younger phenoms Mos Def, Pharoahe Monch, and Dead Prez, he's still in high demand. New York-centric but worldwide, having done shows from Mount Vernon to Tokyo, Rock has his sights set on the bay. **(King)**

With Junot and Fran Boogie  
10 p.m., \$10  
Club Six  
60 Sixth St., SF  
(415) 531-6593  
www.clubsix1.com

### MUSIC

#### Ramblin' Jack Elliott and Country Joe McDonald

If the spirit of Woody Guthrie





wasn't already at Café de La Paz when Ramblin' Jack Elliott and Country Joe McDonald recently met there to rediscover "This Land Is Your Land," then that spirit will surely be in the house when the two Guthrie-ites unite to put on a show together. Maybe Jack will ramble in the manner that Odetta's mother first noted, and maybe he'll play some tunes that aren't for the tourists. Maybe Joe will sound off on a recent misguided protest in Berkeley, and just maybe he'll lead the crowd in a cheer. **(Huston)**

7:30 p.m. (also Sat/27, 7:30 p.m.), \$40  
Café de la Paz  
1600 Shattuck, Berk  
(510) 843-0662  
www.cafedelapaz.net

#### MUSIC

##### Kim Nalley

Kim Nalley's final two performances at Jazz at Pearl's represent a swan song, not for the award-winning San Francisco diva, but for the cozy, classy club she's owned since 2003. This is the second time the North Beach jazz venue, which has been consistently counted as one of the

finest in the city and the country, will close its doors, leaving regulars like the Contemporary Jazz Orchestra out in the cold. Fortunately, Nalley herself isn't calling it quits on her own specialty: singing and scatting the standards with style and poise. **(Dina Maccabee)**

Also Sat/26  
8 and 10 p.m., \$25  
Jazz at Pearl's  
256 Columbus, SF  
(415) 291-8255  
www.jazzatpearls.com

## SATURDAY APRIL 26

#### MUSIC

##### David Dondero

Why isn't David Dondero topping sales charts and packing auditoriums? He could — his brilliantly written folk-rock has the potential — but instead, his slightly more depressed musical successor, Conor Oberst, has found fame with his band Bright Eyes. Oberst has admitted that he long ago began to mimic Dondero's trembling vocal delivery after seeing him perform for



the first time, but the comparisons end there. Dondero's songwriting is simpler, more melodic, and frankly, more fun. While he performs solo in San Francisco many times a year, this show will be with a full rock band composed of friends from across the country. **(Alex Felsing)**

With Nick Freitas and the Get-Offs  
9:30 p.m., \$10  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com

#### MUSIC

##### Duck Baker

The discography of celebrated fingerstyle guitarist Duck Baker reads like a comprehensive survey course on traditional American musical styles. Since 1977, he's been interpreting Scott Joplin, Thelonius Monk, and Herbie Nichols, as well as traditional Celtic, gospel, and folk melodies, while smithing dozens of his own classic-sounding, quietly virtu-

osic tunes. But his fluid, warm touch on the steel strings is anything but academic, and he's not too much of a traditionalist to collaborate with iconoclasts from John Zorn to Roswell Rudd. **(Maccabee)**

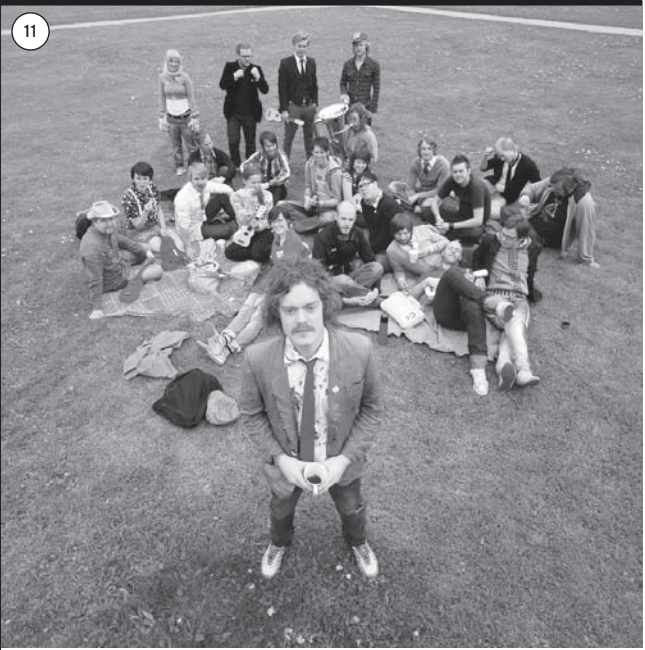
8 p.m., \$19.50  
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(510) 548-1761  
www.freightandsalvage.org

## SUNDAY APRIL 27

#### VISUAL ART/EVENT

##### Bus Obscura

To celebrate Worldwide Pinhole Photography Day, Rayko Camera will sponsor free bus rides — but this isn't your typical bus. Since 2004, artist and photographer Simon Lee has converted vehicles across the globe into jumbo-size cameras obscura. He covers every window before placing fingernail-size lenses on the glass, so that the only



## “All meat, it is with fat.”

light allowed into the bus comes through a lens first. The result? A virtual landscape of the outside area is projected into the bus, creating a 360-degree moving portrait. It's a crazy trip, complete with an ambient noise soundtrack. **(Felsing)**

Noon–3 p.m., free  
Rayko Camera  
428 Third St., SF  
(415) 495-3773  
www.raykophoto.com

#### MUSIC

##### Brahms' A German Requiem

A generally brilliant classmate of mine once tried to translate part of the text of the German *Requiem*. A French, not German, scholar, he guessed "Alles Fleisch, es ist wie Gras" might mean, "All meat, it is with fat." Alas, he was a bit off; the chorus actually sings, "All flesh is as grass." Still, the transcendent power of this moving choral work by Johannes Brahms was not lost on him or anyone in the audience. This free, full-scale performance continues on page 20 »

(1) Covers of *Pop-Up* by Yelle; (2) *New Amerykah, Pt.1: 4th World War* by Erykah Badu; (3) *E=MC<sup>2</sup>* by Mariah Carey (see "Disc Us"); (4) Kim Nalley (see Fri/25); (5) Ramblin' Jack Elliott (see Fri/25); (6) Marya Hornbacher (see Wed/23); (7) David Dondero (see Sat/26); (8) Flier image for "Served" at Asqew Grill on 16th St., part of "Dining Out for Life" (see Thurs/24); (9) Bus Obscura (see Sun/27); (10) *c(H)ord* (see Thurs/24); (11) I'm From Barcelona (see Tues/29); (12) *First Draft!* (see Fri/25)

PHOTO OF BUS OBSCURA BY SIMON LEE; PHOTO OF *C(H)ORD* BY MOMO; PHOTO OF I'M FROM BARCELONA BY ULF MAGNUSSON







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## music

A hallucination nation? Crazy times call for wild-minded entertainments, courtesy of the Houston free warriors of Indian Jewelry, left; the Oakland adventurers of Heavenly States, top center; the Bay Area booth jockeys of Triclops!, bottom center; and the San Francisco space faces of 60 Watt Kid, right. Now go find your own vapor trail.



## Mad jags

By Kimberly Chun  
 > kimberly@sfbg.com

**SONIC REDUCER** “That was just a major experience that I’ll never forget and I never, ever want to have again.”



So sayeth 60 Watt Kid’s Kevin Litrow of the mind-render that occurred shortly after he moved to San Francisco from Los Angeles in 2006. “I was contacted — or I might have contacted them. I’m not really sure.” He goes on to tell me of being visited one night by a “tornado” of energy that swirled fiercely through his room and knocked him “out of tune,” while talking to him in his head. After his guest finally departed, Litrow says he was limping on one side. Finding no corollary for his experience among other UFO reports — “it physically didn’t look like the typically oval-shaped-face kids,” he says — he discovered that, nonetheless, the experience “physically and mentally opened some doors.” Can the glitch-garnished, knocked-askew psych of Litrow’s band 60 Watt Kid — captured on their intriguing self-titled Absolutely Kosher debut — be partially credited to a brain-tweaking twister from another dimension?

Alien visitations, madness, rehab,

and Libya — last week I was lost on a vapor trail, looking down from a star called Planet Hallucinogen Persisting Perception Disorder, and waltzing to a psychogenic fugue only I could hear. But now I’m found. I’m told it’s in the water. One moment you’re staring at the cover of *Us Weekly*, wondering how onetime pedophile’s-wet-dream Britney Spears came to be transmogrified into Our Lady of Mental Health Issues. The next you’re waking up, kicked to the curb with surgical staples where your kidney once was. The price of gas is high, but tripping — and sometimes falling — through the mind’s eye, gets you even higher. April gusts have blown in a slew of artists, spinning yarns of spirits and out-of-body travels. They lived through this. You will, too.

**PROVEN GILTY** *Free Gold* (We Are Free) is the name of Indian Jewelry’s forthcoming recorded game, so surely IJ honcho Tex Kerschen knows how to get baby some bullion. “You’ve got to go and roll the rich,” says the Houston experimentalist. “You gotta catch ’em leaving restaurants and saying goodnight to their chauffeurs. Wealth liberation has come to rest in our minds as the answer, since we personally slave for oil barons.” Kerschen knows: he says he spent the last year working in a refinery while Indian Jewelry took time off to regroup and record. So *Free Gold* is simply wishful thinking?

“You get pummeled with wealth here in Houston,” he explains. “They’re building continuously — literally, gilded fortresses. I’ve had to hang terrible art for terrible people. We decided we’d gild the lily ourselves.”

**REHAB IT** “It’s nice that people are into it,” Kimya Dawson says sweetly about the chart-topping *Juno* soundtrack that hurled her into the consciousness of the mainstream — or at least that of National Public Radio listeners. “But I’m not really the kind of person who keeps track or cares about numbers and sales. I make music, and it’s just kind of what I have to do. It’s what I’d be doing regardless of who was listening.” The Olympia, Wash., artist started crafting tunes as part of Moldy Peaches in 1994, and she’s still writing — albeit with less introspection since the birth of her daughter Panda (she just completed a children’s album). Songwriting has been an outright necessity since she drank herself into a coma and entered rehab more than nine years ago.

“I popped out of rehab, and I was depressed and on medication, and I didn’t know how to function on this planet, and I picked up a guitar, and it made me feel better,” Dawson explains. The first Moldy Peaches show happened two weeks after she got out. “It’s always been mutual therapy for me and the people listening to my stuff. I always figured if I stopped doing it I might go crazy.”

**LIBYA LIBERATION** How can a stellar Oakland combo like Heavenly States top their last heroic act as the first US rock band to play in Libya after the lifting of a 30-year travel ban? To start, they spent about a year working on a film about the experience, relying on puppet reenactments and animation, before they woke up and asked themselves, why aren’t we making music? After selling the rights to their Libya adventures (producer Jawal Nga is writing a script tentatively titled *Rock the Casbah*), the band has come up with their most eclectic and confident recordings to date, *Delayer* (Rebel Group). The group’s next act? “We got asked to play in Iran at this music festival,” vocalist-guitarist Ted Nesseth tells me. “But Genevieve [Gagon] couldn’t sing in public. Then someone e-mailed to say her friend was a journalist living in a North Korean village filled with musicians, so we have to figure out a way to go there and record. There’s absolutely no way any of that crap is going to happen. I think we have a lot of touring to do supporting this album, and then we want to make another one.”

**SPIRITED** “You know,” announces Triclops! guitarist Christian Beaulieu, apropos of neither the group’s new CD, *Out of Africa* (Alternative Tentacles) nor what vocalist John Geek describes as their “bung load of shows,” “Sonny [Kay] from GSL recently called me the

ghost of Dimebag Darrell.”

“It’s really kind of impossible because you were born way before he died,” I venture.

“Well, I told my friend I was the ghost of Steve Vai,” Beaulieu continues, “and he said, ‘Holy crap! That’s the best news I’ve heard all day: Steve Vai’s dead!’ I’m just trying to figure out how to put a handle on my Telecaster.” **SFBG**

**INDIAN JEWELRY** Thurs/24, 9:30 p.m., \$8. Hemlock Tavern, 1131 Polk, SF [www.hemlocktavern.com](http://www.hemlocktavern.com)

**KIMYA DAWSON** Fri/25, 8 p.m., \$20. Herbst Theatre, 401 Van Ness, SF [www.ticketmaster.com](http://www.ticketmaster.com)

**TRICLOPS!** Fri/25, 6 p.m., free. Amoeba Music, 1855 Haight, SF [www.amoeba.com](http://www.amoeba.com)

**HEAVENLY STATES** Sat/26, 10 p.m., \$10. Bottom of the Hill, 1233 17th St., SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)

**60 WATT KID** Sat/26, 9 p.m., \$25. Independent, 628 Divisadero, SF [www.theindependentsf.com](http://www.theindependentsf.com)

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**“I defy the professionalism that’s invaded music,” opines vocalist Tim Harrington, left, with Les Savy Fav. “The band exists for the pleasure of its members. Which I think is a little bit radical.”**

PHOTO BY AMANDA MARSALIS

# Les Savy life lessons

## Tim Harrington defies the predictable

By **Duncan Scott Davidson**  
> duncan@sfbg.com

When I call Tim Harrington, he’s in a meeting. It’s 6 p.m. in New York, and for some reason, I guess because he’s Les Savy Fav’s vocalist, I assume this is some kind of band meeting or rehearsal. When I call back in an hour, he’s still in the meeting.

“Do you want me to call back tomorrow?” I ask.

“That’s OK,” he says. “I have just declared my professional day over.” His professional day, it turns out, ends in a meeting room at VH1 headquarters in Manhattan, not in a practice space in LSF’s native Williamsburg. In addition to doing graphic design at VH1, he’s pushing for “interactive TV-type things,” like e-cards you can design online and “schedule times you want them to be on TV so you can tell your friends, ‘Tune in and see that I’m breaking up with you.’”

The job isn’t what I’d expect from a manically animated frontperson, but Harrington, who attended the prestigious Rhode Island School of Design where the band formed in 1995, could give a fuck about giving people what they expect. After three long-players and an EP of dissonant, angular, twin-guitar rock with pop sensibilities and cutting, insightful lyrics — culminating in 2001’s *Go Forth* on bassist Syd Butler’s French Kiss label — the group took six years to release a new album, last year’s *Let’s Stay Friends*. The declaration of an official hiatus in 2005 led fans to believe it might be the end.

Instead they opted for restructuring: “It was really hard to explain without sort of tearing the whole thing apart and putting it back together again.”

Gone are the incessant van tours; in their place are what he calls “guerilla touring”: fly

out, play a few select shows, and return to Brooklyn and “real life,” which, for Harrington includes a wife and a son, Benji, who’s not yet two. “It’s the best way to tour,” he says, “but totally unprofessional.”

The outfit’s “unprofessional” attitude, coupled with Harrington’s interactive ideas, led to an online video contest for the *Let’s Stay Friends* track “The Equestrian,” a fetishistic pony-play barnburner: “How many times did you think you could canter past my house / Before I called you to my stable for a little mouth-to-mouth?” In between shots of My Little Pony make-out sessions, the winning video — chosen by YouTube viewers — showcased a pink-haired eight-year-old named Bunny rolling around on the ground and dry-humping a stuffed horse like a prepubescent version of “Like a Virgin”-era Madonna. Was it weird having a little kid lip-synching such an overtly sexual song?

“I love that kind of complicated double energy — the tension of two things competing with each other,” Harrington says. “In our live performance that happens a lot.” Live, the singer runs around the stage, bearded, bald on top, a little chunky, and manically energetic — often shirtless or changing costumes during a song, perhaps into a sequined cape, while the band plays calmly around him, seemingly oblivious, all the while cranking out fierce squalls of noisy rock that are clearly the force driving the madman in their midst. “I think that people who don’t like us, don’t like us because they’re like, ‘I like one side of it or the other, but I can’t understand how they both can be happening simultaneously.’”

Harrington is not at all the picture of your typical floppy-haired waif of an indie impresario, embarrassed to be on stage and kicking the mic stand. He’s open and enthusiastic on the phone, sounding slightly out of breath, like he just remembered “one more thing” to say. He

uses the word “passionate” a lot, and it’s clear that feeling is the key element in his art.

Without taking away from the rest of the group, it’s the cognitive dissonance Harrington creates with his stage presence and lyrics that make Les Savy Fav so powerful. *Let’s Stay Friends* opens with a track about an only partially fictional band called the Pots and Pans, “who made this noise that people couldn’t stand.” Despite their audience’s protests, the unit sticks it out, realizing on some level that they know what’s good for the listeners.

Harrington doesn’t particularly care what you expect, yet he’s not simply adopting a world-weary pose. Instead he’s exhorting you to want more out of music — and out of existence. Nowhere is this idea more apparent than in the album’s final track, “The Lowest Bidder”: “We’ve been bought and we’ve been sold / They try but they can’t keep hold / We burn, but we don’t turn to coal / We’re hills all filled with gas and gold / Take the trigger from the lowest bidder / Take the bargain back again.” Don’t settle for less.

Listening to *Let’s Stay Friends* reminds me that there’s more to life than the quotidian world of work meetings, parking tickets, and paying the rent. “Music is the food of love, but reality is waiting for the bus” is a Subhumans lyric I can never seem to forget. For Harrington, reality is passion *and* waiting for the bus. “An area of interest for me lyrically,” he explains, “is to be able to address whatever the harshest and most negative elements are in life and society and defy that, not with a pie-eyed optimism, but with a really cold-hearted optimism.”

Don’t expect the world to change. Change yourself. Change your perception of it.” **SFBG**

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**DO YOU KNOW THE WAY TO PLUG? KING MOST AND KERO ONE SHOW THE WAY**

“Honestly, I’ve found a lot more talent in San Jose than I have up here in the city.” Plug Label boss, MC, and producer Kero One (né Mike Kim) isn’t afraid to call it as he sees it from his San Francisco studio. At the top of the list of South Bay talent sits kindred SF transplant King Most, a producer and DJ otherwise known as Patrick Diaz, whose palette ranges from this year’s *Genius Music* mixtape, built from rare tracks by mainstream producers like Kanye West, Timbaland, and the Neptunes, to his upcoming *Kingstrumentals* album, which promises to honor influences as diverse as Alex Attias’ broken beats and Donald Byrd’s jazz fusion.

Kero sees the foundation for King Most’s talent in the knowledge gleaned from a ridiculously large record collection. “I remember going to his house and he’d have records in the bathroom, in the hallway, in the garage. You’d open the fridge and a record would fall down from the top. Production-wise, he has all the chops, the samples, and he knows how to work it.”

Party people regularly get a chance to hear selections at Uptempo’s How We Keeps It, a monthly gig that finds King Most and Kero One rocking electro, disco, and a little hip-hop at the Madrone Lounge. Some fans of Kero’s debut, *Windmills of the Soul* (Plug, 2006), which mined a solidly jazzy hip-hop vein, might be surprised to hear a house set when he’s behind the decks. But the sprightly pace and broader range of genres reflect the direction Plug Label is heading with its upcoming releases.

This year will see albums from Greentea, Kero, and King Most, all designed to cause consternation among record store clerks who have to decide where to file music that swerves between hip-hop, disco, Latin, and electro. Reflecting the listening journey that he and King Most have made over the years, Kero says he wants to blur the lines. “One of my biggest goals is to turn heads and open eyes for people who are not just into hip-hop. I wanted to make an album for someone who used to be into hip-hop and now is into something else to go back and say, ‘Oh, I can listen to this.’” **(Peter Nicholson)**

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8:00 pm Cajun/Zydeco dance  
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LYRICS BORN  
SAT 5.3/ DOORS 8:30PM/ \$17  
SEAN HAYES  
THE CALIFORNIA HONEYDROPS  
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UFO  
RUFFIANS

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ZVERI  
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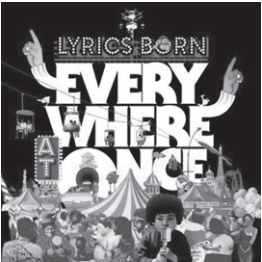


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local grooves



**LYRICS BORN**  
**Everywhere at Once**  
(Anti/Epitaph)

You don't need to dig hip-hop to enjoy *Everywhere at Once*. Lyrics Born has assembled an utterly *musical* album, with a tight band leaning toward an early-'80s-inspired naked funk. The bass line of "Don't Change," for instance, could have been lifted from a Time disc. The recording also has a reggae/dancehall section — "The World Is Calling" recalls Wyclef's "Sweetest Girl" — and while I wish these songs were integrated with the funk, I can't really complain. Although the tracks allude to familiar music, Lyrics Born's production possesses a shiny, modern sound, saving it from pastiche.

“A Japanese rapper? That’ll be the day!” / That’s what my teacher told me back in the 12th grade.” This is one of the CD’s few references to LB’s multi-ethnic background — he’s also half-Italian — and their scarcity underscores his success. Where Jin, say, couldn’t shake the “omigod, he’s Chinese” emphasis, LB approaches his atypicality as a kind of freedom: he doesn’t restrict himself to any standard rap formula. His swagger plows through such issues. He also works with ghetto artists: here with Baby Jaymes and previously with Mistah FAB. And his producers, Jake-One and Trakademicks, give him a sonic foundation in street rap. To me, this level of musical affinity is the measure of an MC’s authenticity, and Lyrics Born has it. **(Garrett Caples)**

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grooves



**PORTISHEAD**  
**Third**  
(Mercury/Island)

Quite likely the most anticipated album of the year, Portishead's *Third* could have easily settled for filling the decade-long silence since their last release — 1998's live scorcher *PNYC* (London) — by offering a mere continuation of the broken-beat torch-song template set in place by their first two era-defining classics. Not that too many would scoff had they done so: 1994's *Dummy* and 1997's *Portishead* (both Go!/London) were utterly original in their marriage of cabaret melancholia, claustrophobic spy-noir moodmaking, and post-hip-hop rhythmic detonations. But a decade is a long time to expect status from anyone — especially for a trio whose mastermind, multi-instrumentalist Geoff Barrow, kept busy by running the experimental record label Invada, and whose polestar of lung-emptying heartbreak, Beth Gibbons, released a masterpiece of hushed, crept-out folk with the Rustin Man collaboration *Out of Season* (Go Beat, 2002). Both experiences appear to have largely influenced *Third* as the disc captures Portishead pushing far beyond their original sonic structure. They succeed, spectacularly.

Largely missing from *Third* are the slow-rolling beats and double-agent guitars of previous efforts, as are Gibbons' sultry/somber juxtapositions. Instead the trio descends unblinkingly into foreboding terrain enveloped by industrial rhythms, alarm bell synths, and ghost-pastoralia. The electro-artillery throb of "Machine Gun" provides a chillingly uncaring foil for Gibbons' devastated delivery. New depths of sorrow are trawled by Portishead's anti-diva at every turn. Still, few could ever be prepared for Gibbons' choked confessional on the mesmerizing "Nylon Smile": "I don't know what I've done to deserve you / I don't know what I'll do without you."

**(Todd Lavoie)**



**CLARA HILL'S FOLKWAVES**  
*Sideways*  
 (Sonar Kollektiv)

"Wonderful world, I can feel it in my veins," sings Clara Hill in a lovely German lilt. Her third album, *Sideways*, follows two soulful house albums, including 2006's memorable *All I Can Provide*, for Sonar Kollektiv, the label owned by broken-beat pioneers Jazzanova. But the title of her new project, Clara Hill's Folkwaves, is something of a misnomer.

Less eccentric genius à la Joanna Newsom than earnestly emotional confessions inspired by Carole King, Hill's Folkwaves resemble '70s soft rock. It's comedown music after a night of dancing, a warm and frazzled greeting to the world outside the club.

A gifted singer with a wondrously sensual voice, Hill is *Sideways'* centerpiece, and she writes sweetly melodic songs to accentuate her enchanting performances. Love is her theme, and she underscores her lyrics with metaphors, as on "Ocean Queen," where she sings, "This is me, I'm your ocean queen, I'm your one and only." She swings with a jazzy cadence, bouncing and swaying in time to breezy Burt Bacharach-style pop ("About You," a duet with fellow singer-songwriter Thief) and elegantly somber ballads ("Sad Girl"). Sonically, *Sideways* isn't very challenging, but it isn't meant to be. It's comfort music for the soul.

**(Mosi Reeves)**



**NICK CAVE AND THE BAD SEEDS**  
**Dig!!! Lazarus Dig!!!**  
 (Anti-)  
 He might beg to differ, but I suspect Grinderman has done Nick Cave a world of good. The side project seems to have wiped away any vestiges of potentially turgid navel-probing self-importance, overthought literary pretension, and trudging, morose balladry — all of which his Caveness made ineffably elegant — and the raw-boned workout doubtless colored the loosey-goosey, utterly listenable and likeable, vibrantly recorded *Dig!!! Lazarus Dig!!!* Like Lazarus risen, marveling at the persistence of his own life force, Cave hasn't sounded this comfy in his own skin since, well, *Grinderman* (Anti-, 2007), and then before that perhaps *Let Love In* (Mute, 1996). Sprinkled with San Francisco shout-outs, the throwaway punk-blues shouter of a title track sails into the horny, careening rock 'n' roll of "Today's Lessons," closing with Cave bellowing along with the Seeds: "We're gonna have a real good time!" And you believe them. (Kimberly Chun)

**BORIS**  
**Smile**  
(Southern Lord)

Those devoted to heavy sounds and little else might balk at the latest release from the Japanese titans o' hardness, though the massive, boulder-weighted opening chord of "Flower Sun Rain" reassures. Just as quickly, the trio retreats into a spacious, subterranean echo chamber of melancholia, which sounds like it was laid to tape in a dungeon until a soulfully blistering Crazy Horse-style solo shoots through the quietude. Fear not, rockers, the driving "Laser Beam" and backward-masking-tinted thrash of "BUZZ-IN" soup up the compelling *Smile's* proceedings, even as Boris lingers in quieter, dare I say, poppier realms like "My Neighbor Satan." Will the gong still come in handy as the three-some ventures into increasingly unmoored, megafuzzed psychedelia, likely a wee bit inspired by their album guests, Ghost's Michio Kurihara and Sunn O)))'s Stephen O'Malley? *Smile's* title says it all.

**(Chun)**

### SIBERIAN With Me (Sonic Boom)

Desolate tundra and a lone, stark evergreen grace the cover of Siberian's debut, *With Me*, while in the foreground, a monstrous figure hides in the grass. From this, you'd imagine a wild animal of a band, but the Seattle five-piece's blend of shoegaze and indie rock is as tame as a housecat. With pedal-heavy guitars similar to Explosions in the Sky's and crooning vocals that echo Thom Yorke's, the results seem strangely familiar. A broad, multifaceted effort that never seems fully realized as an album and instead focuses on making every track as epic as possible, *With Me* comes off as a youthful, dire stab at stardom.

**SIBERIAN** with the Heavenly States and Throw Me the Statue. Sat/26, 10 p.m., \$10. Bottom of the Hill, 1233 17th St., SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)



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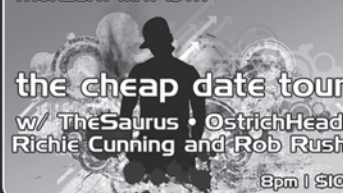
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5/29: FLOATER • 5/30: NOTORIOUS  
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MUSIC



M.A.N.D.Y.

**PREVIEW** Patrick Bodmer and Philipp Jung have known each other for 22 years. But according to Jung, the two DJs behind Berlin minimal house outfit M.A.N.D.Y. "sometimes lose each other" amid their various musical commitments. The most recent solution to this problem was pretty chilling: an extended stint in Iceland, where they spent three weeks recording in the wintry cold of February. Staying an hour outside of Reykjavik, they sketched out songs with help from Lopazz, a signee to their Get Physical label whose vintage equipment and field recordings of Mongolian sheep came in handy for M.A.N.D.Y.

"You don't have the time to sit down and write songs in Berlin," Jung said over the phone from Berlin. "It was good to be isolated, but we weren't sure if we could survive out there." Survive they did, but don't be fooled by their frigid choice of studio. It's the glowing warmth of their remixes and skillful manipulation of the clean 4/4 beat at house music's foundation that has reaped them so much admiration as producers at home and abroad. Their original productions — which include the bassy synth sparkle of 2004 hit "Body Language," a co-production with Booka Shade — and their remixes for such artists as Röyksopp and the Knife bring into spare focus each track's pliable, underlying blip-pulse, carefully giving the melody the space to kick one's space-disco synapses into joyous movement.

They primarily have been engaged in remixes during the past couple of years, most recently releasing a mix disc for the Fabric imprint in January. Their present tour, which showcases the Get Physical roster, pushes forth into a year that will see the release of a new 12-inch and a return to the 10- to 12-hour nights they customarily spin in Europe. "We like playing really long sets," Jung explained excitedly. Clearly there's little sleep to be had in M.A.N.D.Y.-land. (Michael Harkin)

**GET PHYSICAL NORTH AMERICAN TOUR** with M.A.N.D.Y., Booka Shade, and

Heidi. Fri/25, 10 p.m. doors, \$22 advance. Mezzanine, 444 Jessie, SF (415) 625-8880, [www.mezzaninesf.com](http://www.mezzaninesf.com)

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsing, Jamilah King, and Dina Maccabee. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

**WEDNESDAY 23**  
ROCK/BLUES/HIP-HOP

Caribou, Fuck Buttons Independent. 9pm, \$15.

Death Cab for Cutie, Cave Singers Fillmore. 8pm, \$35.

Diz Dismore's Victim of Groove Band Grant and Green. 9pm, free.

Enablers, Hymns for the Drowning Hemlock Tavern. 9:30pm, \$5.

Film D'Amour, Anaura, Strangers, 8Past Red Devil Lounge. 8pm, \$7.

French Miami, Battlehooch, Hey Three Eyes Bottom of the Hill. 9pm, \$8.

Halou, Nyles Lannon Cafe du Nord. 9pm, \$12.

Kolvane Biscuits and Blues. 8 and 10pm, \$15.

Mark Mallman, Parker Brothers, Brad Brooks Annie's Social Club. 9pm, \$7.

Man Man, Yeasayer Great American Music Hall. 8pm, \$15.

Midnight Juggernauts, Acid Girls, Miss Toats, Rob No Borders Mezzanine. 9pm, \$12.

Mystic Man Boom Boom Room. 9:30pm, \$7.

No Nothing Party, 77 Straight, US Kings Hotel Utah Saloon. 9pm, \$6.

Parker Frost and Friends, Top Critters Knockout. 9:30pm, \$4.

Professor Murder, Off Campus Rickshaw Stop. 8pm, \$10.

Public Radio, Power Struggle, Secluded Journalists, Kreative Resource DJs Elbo Room. 9pm, \$7.

Raconteurs, Birds of Avalon Bimbo's 365 Club. 8pm, \$25.

Verve Warfield. 8pm, \$35.

**JAZZ/NEW MUSIC**

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

Collective West Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.

Mingus Big Band Yoshi's SF. 8pm, \$24; 10pm, \$20.

Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

Glenn Walters Shanghai 1930. 7pm.

CONTINUES ON PAGE 32 >>



## WED/23

CONT&gt;&gt;

## FOLK/WORLD/COUNTRY

Damir Johnny Foley's. 9pm, free.

**D** Leigh Gregory Plough and Stars. 9pm, free.

## DANCE CLUBS

**Baobab** 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz.**Bboy/Bgirl** City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, \$15. Hip-hop dance lessons.**Bondage Playspace** Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtly pop, and go-go dancers.**Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.**Cathouse** Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.**Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJ Arson.**DotCLUB** Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.**Dynomite** Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.**Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.**Escape** Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking col-

lege bros in tighty whiteys slapping one another's asses.

**Fresh Fruit** Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.**House of Rock** Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.**Indulgence** Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.**Lingba Lounge** 8pm, free. World music with DJ Dirty Hertz.**Love It Wednesdays** Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.**Mr. Smith's** 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.**Mixtape Wednesdays** Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.**Nightshift** Stud. 10pm. Beats with DJ Initials PB.**D** 1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.**Our House Is Your House** Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.**Push It** Parkside. 6:30pm, \$5. Rock and Roll aerobics--put the booze in your workout routine!**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.**Regga Reggae Night** Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.**Raw and Sexy Hip-Hop and Jazz** City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.**Red Monkeys** Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.**RedWine Social** Dalva. 10pm-2am, free. DJ

TophOne and guests spin jazz breaks, '80s, and electro.

**Salsa dance lessons** Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.**Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.**Sip and Splurge** XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.**Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.**Synchronize** Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.**Wax Wednesdays** Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.**Wreckshop Wednesdays** El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

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**HAPPY HOUR**  
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FRIDAY, APRIL the 26<sup>TH</sup>  
**KRUSH HAPPY HOUR**  
5-9pm, free open to public  
\$1 off drink specials.

**SUITE JESUS**  
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SATURDAY, APRIL the 27<sup>TH</sup>  
**YERBA BUENA  
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www.yerbabuena.org/gallerywalk

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FRI 4/25 **SOCKPUPPET  
SOUNDSYSTEMS** 10PM  
SAT 4/26 **MOONSTOMPER REGGAE NIGHT  
W/ DJ CHAS & TOZZ GRAVE** 10PM  
SUN 4/27 **BOLLYWOOD BANGASTRANZA  
& BEEMISH BOYS  
W/ DJ WILLIAM** 10PM  
MON 4/28 **HOLIDAY BY MISTAKE** 10PM  
TUE 4/29 **ALCOLHOLOCAUST W/  
WHATSHISFUCK &  
DJ MIGUELDAR** 9PM  
WED 4/30 **CLUB MOVIE-SA  
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CONT&gt;&gt;

## THURSDAY 24

### ROCK/BLUES/HIP-HOP

**Black Cobra, Saros, Mendoza** Annie's Social Club. 9:30pm, \$7.  
**Cloud Archive, Stepkid** Hotel Utah Saloon. 9pm, \$7.

**Funky Females of San Francisco** Boom Boom Room. 9:30pm, \$10.

**Howe Gelb, Kate Maki** Cafe du Nord. 8pm, \$15.  
**Her Space Holiday, Lymbyc System, Head Like a Kite** Bottom of the Hill. 9pm, \$12.

**Hot Chip, Free Blood** Fillmore. 8pm, \$25.  
**Indian Jewelry, Excepter, Magick Daggers** Hemlock Tavern. 9:30pm, \$7. See Sonic Reducer, page 24.

**MGMT, Howlin' Rain** Slim's. 9pm, \$14.

**Rod Piazza and the Mighty Flyers** Biscuits and Blues. 8 and 10pm, \$20.

**Rock and Roll with Nicole** Johnny Foley's. 9pm, free.

**Sasha and John Digweed** Warfield. 10pm, \$35.  
**Turbonegro** Great American Music Hall. CANCELLED.

**Turn Me On Dead Man, Mystery Hangup, Corruptors, Rabbles** Grant and Green. 9pm, free.

**Yelle, Vin Sol** Independent. 8pm, \$15.

### JAZZ/NEW MUSIC

**Barbara Hunter Trio with Kamau Seitu** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

**Eric Wiley Quartet** Shanghai 1930. 7pm.

**Veronica Klaus** Enrico's, 504 Broadway; 982-6233. 7pm, free.

**Larry Vuckovich East Coast Hard-Bop Trio** Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

**Martini Brothers Band** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

**Marcus Miller** Yoshi's SF. 8pm, \$32; 10pm, \$28. Through Sun/27.

**Katey Sagal** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$45. Through Sun/27.

**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.

**Stompy Jones** Top of the Mark. 7:30pm, \$10.

### FOLK/WORLD/COUNTRY

**"Bluegrass and Old Time Jam Session"** Atlas Café. 8pm, free.

**Sandy Greenfield Band** Beale Street Bar and Grill, 133 Beale; 543-1961. 8:45pm, \$5.

**Joel Streeter, Welcome Matt** Red Devil Lounge. 8pm, \$10. "SF Songwriter's Coalition."

**Tipsy House** Plough and Stars. 9pm, free.

### DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

**BingoTopia** Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.

**BrazilLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by the Little Brazil Band.

**Bruno's** 10pm-2am, \$10. DJs Daymitreus and Platform spin hip-hop, top 40, and dance jams.

**Cafe Cocomo** 9pm, \$10. With DJ Fab Fred and a live band.

**Classique** Pink. 10pm. Electronic and disco with Sunshine Jones, Franky Boissy, and Cosmic Jason.

**College Night** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.

**Compression** Temple, 540 Howard; www.temple-sf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

**Connected Thursdays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schuback.

**Elixir Cocktail Club** Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.

**EZ5** 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.

**Le Freak C'Est Chic** Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

**Heart of the City** Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.

**Hella Gay Karaoke** Parkside. 9pm. Porkchop is at it again, this time taking the gay to the karaoke phenomenon. It always was a little gay, wasn't it?

**Inna Da Light** Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.



## Calvin Harris

**» PREVIEW** With youthful bravado and a cocksure attitude, it might be easy to dismiss the one-man electro entity and MySpace phenom Calvin Harris as an overconfident knob-twisting kiddo. Judging from the playfully self-aggrandizing title of his debut, *I Created Disco* (2007), or his slinky banger "Girls," which is about the wide assortment of females on his jock — a fictional harem that rivals the likes of R&B lothario R. Kelly's — Harris might be accumulating as many enemies as he is groupies.

But there's more to the sassy 23-year-old Dumfries, Scotland, musician-producer than feigned egoism. On *Disco*, Harris presents a modernized and exuberant take on electro, giving the once-clichéd genre a laddish makeover full of cheeky hyperbole and a "taking the piss" mentality — a key element missing in so much electronic music nowadays. With a heavy arsenal of crunchy beats, soulful-yet-robotic synths that sound like they've been appropriated from an '80s Nintendo game, and a L'Trimm-esque booming bass line, Harris proves he's got the chops to make the dance floor erupt. Flitting between an expressive faux-Cockney drawl and an un-ironic white boy falsetto, Harris has a knack for making pill-popping in Vegas, smoking neon-hued rocks, and an irrational love for the '80s sound downright discolicious.

Most recently the young Mr. Harris lent his sonic aesthetic to the pint-sized pop vixen Kylie Minogue. The disco sprites hooked up after an Aussie producer discovered Harris' MySpace page, and the rest was pop perfection history. Animated by a club-ready cacophony of handclaps, saucy softcore voice-overs, and trilling keys, the Harris penned-and-produced Minogue number "In My Arms" is the highlight of her recent *X* (EMI). A string of top 10 singles in the United Kingdom, production credits for pop princesses Sophie Ellis-Bextor and Róisín Murphy, and a sophomore album slated for late 2008 — is there anything this kid can't do? (**Hayley Elisabeth Kaufman**)

**CALVIN HARRIS** Thurs/24, 8 p.m., \$12-\$13. Popsceen, 330 Ritch, SF

www.popsceen-sf.com

**» Jazz Hands** Make-Out Room. 10pm-2am, free. Jazz rarities and classics from the '20s on.

**JIT** John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.

**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

**Minx** Endup. 10pm-4:30am. DJs and female artists.

**» Mission Bombay** Little Baobab, 3388 19th St; 643-3558. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

**Nickie's** 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.

**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.

**» Popsceen** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

**Riot Grrrl** Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

**Rockstar** Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

**» Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

**Trauma** El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.

**Tubesteak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.

**Vogue '80s Night** Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

**» White Label** Madrone Lounge. 5-9pm, free. Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

**Yard** Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

## FRIDAY 25

### ROCK/BLUES/HIP-HOP

**» Mose Allison** Yerba Buena Center for the Arts, Forum building, 701 Mission; (866) 520-5299. 8pm, \$35.

**» Booka Shade, MANDY, Heidi** Mezzanine. 10pm, \$22.

**Chris Cane** Biscuits and Blues. 8 and 10pm, \$20.

CONTINUES ON PAGE 34 >>

Noe Valley Music Series at  
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## Sat. April 26, 8:15pm Benefit Concert

### HOUSTON JONES

"Wow! Smoking...excellent....wonderful...awesome.... amazing! What a great team!" - Dave Stafford, KKUP

Playing their special blend of American roots music, most of the members of **Houston Jones** were original members of the **Waybacks**. These versatile musicians have backed up artists such as

**Norah Jones, Bo Diddley, Rickie Lee Jones, Peter Rowan, Ramblin' Jack Elliott** and more. Tonight they will be performing a **benefit for Music in the Schools Today** which has provided programs that have reached over 10,000 Bay Area school children. \$15adv/\$17door

#### Upcoming:

**Fri. May 9, Tango No. 9 w.Mila Salazar & Dancers** \$16adv/\$18door

**Sat. May 10, Gamelan Sekar Jaya** \$15adv/\$17door

**Fri. & Sat. May 30 & 31 Vienna Teng** all tix \$22

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## STEPHEN MALKMUS & THE JICKS



WITH  
**THE JOGGERS**

**APRIL 27**

## DEVOTCHNA

with Basia Bulat



**APRIL 28**

## MIKE DOUGHTY 's BAND

WITH  
**THE PANDERERS**



**APRIL 29**

KFOG  
 104.5 97.7

## COLIN MELOY

of The Decemberists

with  
 Laura Gibson



**APRIL 30**



BUY AT: **LIVENATION.COM**

**ticketmaster** (415) 421-TIXS • (510) 625-TIXS • (408) 998-TIXS • (925) 685-TIXS  
 Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice.  
 Tickets subject to applicable service fees.

LIVE NATION



**FRI/25  
ROCK/BLUES/HIP-HOP**

CONT&gt;&gt;

- Kimya Dawson** Herbst Theatre, 401 Van Ness; 421-TIXS. 8pm, \$20. See Sonic Reducer, page 24.  
**Jewdriver, Jack Saints, Lying Bitch and the Restraining Orders, Jaded Fucks** Annie's Social Club. 9pm, \$7.  
**Kidd Cook, Candy Apple, D'Jelly Brains** Hotel Utah Saloon. 9pm, \$6.  
**Majik Daggers, Holy Kiss, Veil Veil Vanish** Knockout. 10pm, \$5.  
**Mud, Company Car, Cold Hot Crash** Slim's. 9pm, \$13.  
**Pier Pressure** Johnny Foley's. 9pm, free.  
**Plasticines** Rickshaw Stop. 10pm, \$10.  
**Ruckazoid and the 40nefunk Band, DJ Cutso,**

**DJ B-Cause** Elbo Room. 10pm, \$5-10.  
**Sage, Johnny Butt and the Badfish, Eskimojo** Grant and Green. 7pm, free.  
**Sic Alps, Crash Normal, Nothing People, Mayyors** Hemlock Tavern. 9:30pm, \$7.  
**Slappy, Flames, Notorious Red Devil Lounge.** 8pm, \$25. "Sarah and No Name Benefit."  
**Time Again, Dynamite 8, Texas Thieves** Parkside. 8pm, \$10.  
**Vinyl Boom Boom Room.** 9:30pm, \$12.  
**Wooden Ships, Citay, Jenny Hoyston** Cafe du Nord. 9:30pm, \$10-20. "KUSF Birthday Celebration."

**JAZZ/NEW MUSIC**

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.  
**Charles Unger** Experience with Valencia Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli

Square, 891 Beach; 771-6800. 8pm, free.  
**Reginald M. Lamar, Floating Corpses** Community Music Center, 544 Capp; 647-6015. 7:30pm, \$3-7. "An Intimate Evening of Devilish Aural Delights."  
**Macy Blackman and the Mighty Fines** Le Colonial, 721 Sutter; 931-3600. 10pm, \$5.  
**Marcus Miller** Yoshi's SF. 8pm, \$32; 10pm, \$28. Through Sun/27.  
**Kim Nalley** Jazz at Pearl's. 8 and 10pm, \$25. Also Sat/26. See Picks, page 18.  
**Katey Sagal** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$47.50. Through Sun/27.  
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.  
**Smith Dobson Quartet** Red Poppy Art House. 8pm, \$10-12.  
**Susan Sutton** Washington Square Bar and Grill. 7pm.  
**Terry Disley** Experience Shanghai 1930. 8pm.

**FOLK/WORLD/COUNTRY**

**"Breakfast with Enzo"** Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.  
**Cesar's Latin All Stars** Metronome Dance Center. 9pm. Also Sat/26.  
**Georges Lammam Ensemble** Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. 7-10pm, \$25. "Fiesta Arabe-Latina."  
**Kitka, Balkan Caberet** Croatian American Cultural Center, 60 Onandaga; (510) 444-0323. 8pm, \$20-25.  
**Mountain Boys, Belle Monroe and Her Brewglass Boys** Plough and Stars. 9pm.  
**Michael Prophet, Scientist, Hawaiian Lyon** Independent. 9pm, \$20.  
**Austin Willacy** Dolores Park Café, 501 Dolores; 621-2936. 7:30pm.

**DANCE CLUBS**

**Bar Top** Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.  
**Bruno's** 10pm-2am, \$10. DJs Raashan Ahmad and Ian D spin hip-hop, top 40, and dance jams.  
**Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.  
**City Roots** El Rincon. 9pm. Live salsa, hip-hop, funk, and more.  
**Club Dragon** Eight. 9pm-3am. A gay Asian dance club.  
**Club Hide** 9pm-2am, free. Live music.  
**Club NV** 10pm-3:30am. Hip-hop and salsa.  
**Desire** Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop,



**SAN FRANCISCO**  
 TONIGHT  
 WED/APR/23  
 86TH BIRTHDAY CELEBRATION  
**MINGUS BIG BAND**  
  
 THU/APR/24 - SUN/APR/27  
 THE "MARCUS" CD  
 RELEASE TOUR  
**MARCUS MILLER**  
 with Special Guests DJ Logic  
 and Jean Baylor  
 MON/APR/28 - TUE/APR/29  
**JOHN SANTOS  
QUINTET PLUS  
SPECIAL GUESTS**  
 A Tribute to Israel "Cachao" Lopez  
  
 WED/APR/30 - SUN/MAY/4  
 CD RELEASE PARTY  
**AN EVENING WITH  
EARL KLUGH**  
  
 MON/MAY/5  
**RICHARD HOWELL  
QUINTET**  
 TUE/MAY/6  
 CD RELEASE PARTY  
**MARCO BENEVENTO TRIO**  
 featuring Reed Mathis & Matt Chamberlain  
 WED/MAY/7  
**BIG MIX**  
 MICHAEL McCURE,  
 RAY MANZAREK, GEORGE BROOKS,  
 ROB WASSERMAN, & JAY LANE  
 THU/MAY/8 - SUN/MAY/11  
**PONCHO  
SANCHEZ  
LATIN JAZZ BAND**  
  
 MON/MAY/12  
**JOE HENDERSON  
MEMORIAL BIG BAND**  
 directed by Warren Gale  
 1330 FILLMORE  
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**oakland**  
 TONIGHT  
 WED/APR/23  
**AFROCUBAN  
LATIN JAZZ PROJECT**  
 THU/APR/24 - SUN/APR/27  
 86TH BIRTHDAY CELEBRATION  
**MINGUS  
BIG BAND**  
 MON/APR/28  
**COWBOY JUNKIES**  
 TUE/APR/29  
 CD RELEASE PARTY  
 HAWAIIAN SLACK KEY MASTERS  
**LED KAAPANA &  
MIKE KAAWA**  
 DANCING  
 WED/APR/30  
**BENNY VELARDE Y SU  
SUPER COMBO**  
  
 THU/MAY/1 - SUN/MAY/4  
**RACHELLE  
FERRELL**  
 MON/MAY/5  
**PETE YELLIN ALL-STARS**  
 featuring Sheila Jordan  
 TUE/MAY/6  
**A CARLABRATION**  
 A celebration of and benefit for Carla Zilbersmith  
 WED/MAY/7 - FRI/MAY/9  
 SWISS MOVEMENT  
 REVISITED  
**JAVON  
JACKSON BAND**  
 featuring Les McCann  
 SAT/MAY/10 - SUN/MAY/11  
**LES NUBIANS**  
 UPCOMING: PONCHO SANCHEZ  
 TRIBUTE TO CAL TJADER  
 THU/APR/15 - SUN/APR/18  
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 510.238.9200

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 GET TICKETS AT YOSHIS.COM  
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 OPEN FOR LUNCH IN OAKLAND MON-FRI



**WED**  
 4/23  
 9PM  
 \$7  
 GORDO CABEZA'S 8-DAY BASH FEATURING  
**PUBLIC RADIO**  
 (PAULIE RHYME/DEEDOT)  
**POWER STRUGGLE**  
 (RECORD RELEASE)  
**SECLUDED JOURNALISTS**  
**KREATIVE RESOURCE**  
**DJS GORDO CABEZA, PHLECK**

**THU**  
 4/24  
 10PM  
 \$6  
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
 WITH DJS/HOSTS:  
**PLEASUREMAKER**  
**SENIOR OZ**  
 PLUS **ROMANOWSKI** w/  
**GUESTS J. ELROD & B. LEE**

**FRI**  
 4/25  
 10PM  
 \$5-\$10  
 4ONEFUNK PRESENTS  
**4ONEFUNKTION** FEAT.  
**THE RUCKAZOID & THE**  
**4ONEFUNK BAND** PLUS  
**DJS CUTSO - B-CAUSE**  
 LADIES FREE B4 11PM

**SAT**  
 4/26  
 10PM  
 \$10  
 ELBO ROOM PRESENTS  
**FELONIOUS** PLUS  
**DYNAMIC &  
AUDIBLE MAINFRAME**

**SUN**  
 4/27  
 9PM  
 \$7ADV/  
 \$10DR  
 DUB MISSION PRESENTS AN EXCLUSIVE  
 BAY AREA PERFORMANCE & LIVE RECORDING BY  
**DR. ISRAEL**  
 (REVOLUTIONSOUND/ROIR RECS)  
**A.P.O.S.T.L.E.**  
 (HEAVYWEIGHT DUB CHAMPION)  
**CELENA DELPHI**  
 (GODDESS ALCHEMY PROJECT)  
 PLUS **DJ SEP**  
 ADV TIX: TICKETWEB.COM,  
 JAMBASSETICKETS.COM & ELBO ROOM

**MON**  
 4/28  
 9PM  
 \$5  
 \$2 DRINK SPECIALS!  
**THE CHOP**  
**SLEEPY SUN**  
**BETTER THAN ALIENS**  
**DJ BRETT WILDE** (GET AWESOME)

**TUE**  
 4/29  
 9PM/\$7  
 LIVE BRAZILIAN MUSIC & DANCING  
**FORRO BRAZUCA**

**WED**  
 4/30  
 9PM  
 \$7  
 MUSIC FOR THE PEOPLE - SPEAK  
 YOUR PEACE! LIVE HIP HOP & OPEN  
 MIC PERFORMANCES BY  
**DJ ZEPH** AND **AZEEM**  
 (OM RECORDS)  
**REMO CONSCIOUS AND THE**  
**THOUGHT CRIME SYNDICATE**  
**DJ DEEDOT**

**UPCOMING**  
 5/1 AFROLICIOUS  
 5/2 B.O.D.Y.H.E.A.T. FEAT.  
 WOOLFY (DFA /L.A.)  
 5/3 SATURDAY NIGHT SOUL PARTY  
 SUN 5/4 DUB MISSION  
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**WED**  
 4/23  
 9:30PM \$5  
**ENABLERS (NEUROT)**  
 HYMNS FOR THE DROWNING (PORTLAND)

**THUR**  
 4/24  
 9:30PM \$8  
**INDIAN JEWELRY**  
**EXCEPTER (NYC)**  
 MAGICK DAGGERS

**FRI**  
 4/25  
 9:30PM \$7  
**SIC ALPS**  
 CRASH NORMAL (FRANCE)  
 NOTHING PEOPLE  
 MAYYORS

**SAT**  
 4/26  
 9:30PM \$10  
**DAVID DONDERO**  
 NIK FREITAS  
 THE GET-OFFS

**SUN**  
 4/27  
 9:30PM \$5  
**SOCIETY OF ROCKETS**  
 CRYSTAL ANTLERS

**MON**  
 4/28  
 8PM \$5  
 PUNK ROCK SIDESHOW PRESENTS:  
**THE HELL CAMINOS (HAWAII)**  
 THE ATOM AGE  
 DJ TRAGIC & DUCHESS OF HAZARD

**TUES**  
 4/29  
 9:30PM \$5  
**TY SEGALL**  
 TEA ELLES

**WED**  
 4/30  
 9:30PM \$6  
**MASTER/SLAVE**  
 PANTS PANTS PANTS  
 THE VOWS

**THUR**  
 5/1  
 9:30PM \$10  
**NINA NASTASIA**  
 DAVID KARSTEN DANIELS (FAT CAT)  
 LAZARUS

**FRI**  
 5/2  
 9:30PM \$10  
**THRONES**  
 SUBARACHNOID SPACE

**SAT**  
 5/3  
 9:30PM \$6  
**NEW THRILL PARADE**  
 NAKED ON THE VAGUE  
 (SILTBREEZE, AUSTRALIA)  
 THE LATE YOUNG



**info line: (415) 621-4455**  
**WED**  
 APR 23  
 9PM  
 door 8:30  
 \$8 18+  
**FRENCH MIAMI**  
**BATTLEHOOGH**  
**HEY THREE EYES**  
**THU**  
 APR 24  
 9PM  
 door 8:30  
 \$12 ALL AGES  
**HER SPACE HOLIDAY**  
**LYMBYC SYSTEM**  
**HEAD LIKE A KITE**  
**FRI**  
 APR 25  
**PRIVATE PARTY**  
**SAT**  
 APR 26  
 10PM  
 door 8:30  
 \$10 ALL AGES  
**THE HEAVENLY STATES**  
**THROW ME THE STATUE**  
**SIBERIAN**  
**SUN**  
 APR 27  
 8:30PM  
 door 8  
 \$8 21+  
**PRE**  
 (from the UK, on Skingraft Records)  
**THE MAE SHI**  
**XBTRX**  
**TEMPO NO TEMPO**  
**MON**  
 APR 28  
 8:30PM  
 door 8  
 \$12 18+ \$14 DOOR  
**THE NIGHT MARCHERS**  
 of Hot Snakes Rocket From The Crypt  
**MUSLIMS**  
**NOWHERES**  
**TUE**  
 APR 29  
 9PM  
 door 8:30  
 \$8 21+  
**BUXYTER HOOT'N**  
**BOXCAR SAINTS**  
**HOWDY!**  
**Wed**  
 4/30  
**VOODOO GLOW SKULLS**  
 MUSTARD PLUG • KNOCK-OUT • RANDOM HAND  
**Thu**  
 5/1  
**MAC LETHAL**  
 GRIEVES • APPROACH  
**Fri**  
 5/2  
**AUDREY SESSIONS**  
 AN ANGLE • PICTURE ATLANTIC  
**Sat**  
 5/3  
**SUMMER OF LOVE**  
 Psychedelic 60s Tribute Show!  
**Mon**  
 5/5  
**LAURA VEIRS**  
**LIAM FINN**  
**Tue**  
 5/6  
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 advance tickets: bottomofthehill.com/calendar.html



mashups, and rock with rotating DJs.

**Directions in Stereo** Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

**Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

**The Dream Queen's Revue** Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.

**Element Fridays** Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

**Fat House Fridays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

**Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

**Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

**Friday Night Swing** Metronome Dance Center. 8pm, \$14. Ballroom dance lesson followed by a dance party.

**Fruit Stand** El Rio. 6pm-2am, free. DJs Carmen and Miranda spin soul, funk, and world beats.

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

**Hot Pants** Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

**Levende Lounge** 6-10pm. Live performance by Acoustic Sneaky.

**Lo-Gear** Transfer. 9pm-2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electrotrash at this unofficial Critical Mass after-party. With bike films and \$2 beers all night.

**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

**Master Blaster** Delirium. 10pm. Punk rock.

**Mr. Smith's** 34 Seventh St; 355-9991. 6pm.

Mashups and more with DJs Karlo and Marc Dyer.

**Mood Swing** Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.

**Nickie's** 9pm. Hip-hop and house with DJ Spectre.

**Night and Day** Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.

**Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

**Planet Big Stud.** 10pm-2am. House. Big house.

**Punk Rock and Shock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**Saints and Sinners** O'Reilly's Holy Grail, 1233

CONTINUES ON PAGE 38 >>

cid pearlman



liz casebolt



liam clancy



joel smith



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"It's a rare joy when dance offers such freshness and depth..." -*San Diego Tribune*

4 California choreographers present dances that navigate the slippery nature of meaning and gleefully fracture expectations of gender, friendship and collaboration.

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**Tickets:** \$12-\$20, sliding scale

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www.brownpapertickets.com

**More Info:** counterpulse.org



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.....FEATURING.....

MICHAEL KANG • WATERJUICE  
LUMIN • YOSSEFINE • MC YOGI  
DRAGONFLY • RHYTHMYSTIC  
ALEX THEORY IRENA MIKAHILOVA  
NEPTUNE • DOV • GOZ • OMER  
TIMONKEY • DAVID SHAMANIK

FREE BEFORE 11pm W/RSVP

SATURDAY • APRIL 26th

## WORLD TOWN

.....FEATURING.....

## TREVOR SIMPSON

DAVE KIM • JOY BASU  
DJ POLLUX • JOEY V  
LIVE VJ KNOWN • TONE  
PHEEKO DUBFUNK • NIMA G  
HOMERO ESPINOSA • DJ NIK

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UPCOMING EVENTS

FRIDAY • MAY 2nd

## DAVID HARNESS

SATURDAY • MAY 3rd

## MARK FARINA

SUNDAY • MAY 4th

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State University

**The Money and the Madness**  
7-9 pm Wednesday 23 April  
International Hotel  
Manitown Center

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1-4 pm Saturday 26 April  
Bayview Opera House

**Poetry Potluck**  
7-10 pm Friday 2 May  
Glide Memorial Church

**40th Anniversary Bash**  
1-5 pm Saturday 3 May  
SomArts Cultural Center

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the everybodyfields

Cave Singers

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Lyrics Born (a.k.a. Tom Shimura) has long been known for his innovative beats and soulful vocals. Here he takes a giant leap forward in song craft, incorporating elements such as pop, reggaeton, and R&B.

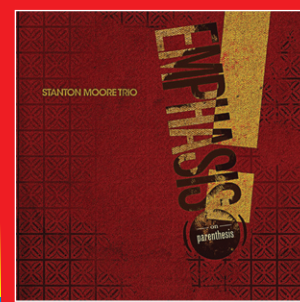


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Lettuce, the seven-person all-star collective originally formed in 1992, returns to the funk jazz forefront with its third album, *Rage!*, a hypercharged outing of tunes that are equal parts arty and party.



TELARC

**STANTON MOORE TRIO**  
**Emphasis!**  
(on parenthesis)

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On Stanton Moore's new album, it's clear that the trio has achieved a new level of cohesion and confidence.



VAGRANT

**THE NIGHT MARCHERS**  
**See You In Magic**

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Featuring members of Rocket From The Crypt and Hot Snakes, The Night Marchers usher in the next wave of subterranean, Rock 'n Roll lore.



SUB POP

**FLIGHT OF THE CONCHORDS**  
**Flight of the Conchords**

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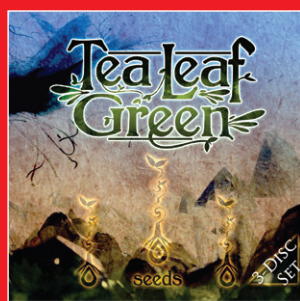


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**JONATHAN RICHMAN**  
**Because Her Beauty Is Raw And Wild**

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Richman's first new album in three years. Features eleven new tracks, plus a new version of "Old World" and a Leonard Cohen cover, "Here It Is."



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**Seeds**

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This three disc compilation, made with eco-friendly materials, consists of the San Francisco band's first three self-distributed titles that have never been available in stores.

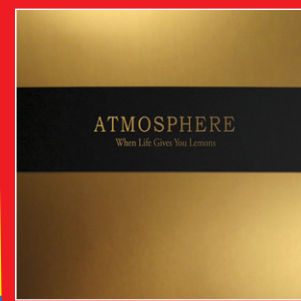


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**Live at the Royal Albert Hall**

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OSLO

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**THE RABBIT**  
PARTY  
FEATURING  
THE HEAVY (LIVE)  
DJ'S VIN SOL AND  
DJ OMAR  
THE LOVELY PLAYBOY  
BUNNIES

SATURDAY, MAY 10, 8:00 PM, \$6-\$10  
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5/21 - THE PRESETS  
6/26 - DILATED PEOPLES

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\*Thurs 4/24 MOVIE NIGHT!  
9PM FREE HAPPY HOUR ALL NIGHT.

\*Fri 4/25 TIME AGAIN  
8PM/\$10 DYNAMITE 8  
ALL AGES THE TEXAS THIEVES

\*Sat 4/26 BOMBSHELL'S 10TH  
4PM ANNUAL BOOZE, BROADS & HOT RODS!  
ALL AGES PRE 1965 CAR SHOW  
THE CHOP TOPS  
1/4 MILE COMBO  
CHARLIE ROMAN & THE  
TEENAGE WEREWOLVES  
ROYAL DEUCES  
THE REV TONES  
HELLBOUND GLORY

\*Sun 4/27 TWANG SUNDAY  
5PM SCOTLAND BARR AND THE  
FREE SLOW DRAGS  
ALL AGES IAN SHAUL PIRATE RADIO

\*Mon 4/28 THE CASUAL LUST  
8PM KATASTROPHE  
\$5 JO BOYER

\*Tues 4/29 \$2 TUESDAYS!  
8PM \$2 TACOS, \$2 BBR & \$2  
\$5 COVER  
FLESH TONE  
DJ DWIGHT LIGHTNING  
DJ SOLOMON

\*Tues 4/29 LEFTOVER CRACK  
8PM VOETSEK  
\$5 LA BRITA

UPCOMING SHOWS:  
5/1 - LEFTOVER CRACK, DEADFALL,  
BLACKBIRD RAUM  
5/2 - LA PLEBE, NOTHINGTON, COBRA  
SKULLS, BENT LEFT, KEMO SAGE  
5/3 - CLUB FERAL  
5/14 - FLEAS & LICE, MOUTH SEWN  
SHUT, INHASTE, STORMCROW  
5/15 - CHRIS MURRAY, FLIP THE  
SWITCH, WHISKEY AVENGERS  
5/16 - VIVA HATE, 7 DEADLY WORDS

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new, immediately satisfying & legitimately  
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--The New Scheme

SUNDAY • APRIL 27 • 2PM  
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Join Cut Copy -- the indie-electro-dance explo-  
sion of three -- for a special DJ set and signing!

THURSDAY • MAY 1 • 6PM  
**THE BREEDERS**

SUNDAY • MAY 4 • 2PM  
**TIM AND ERIC**  
**AWESOME SHOW, GREAT JOB!**

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SATURDAY • APRIL 26 • 2PM  
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**PLEASE QUIET OURSELVES**

Comprised of 6 (and sometimes more)  
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WED 4/23 COMEDY & BINGO  
9:30P W/ HOST  
-2A YAYNE ABEBA  
6 HOT NEW COMICS  
+ BINGO  
WIN DRINKS, EATS & TREATS

FRI 4/25 LIVE MUSIC FROM  
9P-2A THE OSCAR WINNING  
SOUNDTRACK  
ONCE.  
FEATURING:  
RONAN O SNODAIGH  
(KILA)  
& LIAM O MAONLAI  
(THE HOT HOUSE FLOWERS)  
AFTERPARTY W/ DJs  
TOPH ONE & GARTH  
(GREYHOUND RECORDS)

SAT 4/26 RETURN OF  
9P-2A THE MONEY\$HOT  
HIP HOP/SOUL/  
REMIXES/  
FUTURE CLASSICS W/  
DJs SAKE ONE  
(PST. LOCAL 1200)  
& CONSUELO

MON 4/28 LIVE JAZZ & BLUES  
w/ DARLENE LANGSTON  
& S.A.S. QUINTET

TUE 4/29 LIVE JAZZ  
w/ S.A.S. QUINTET

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SHOW 9 PM \$6  
**NO NOTHING PARTY**  
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THURSDAY, 4/24 • 9 PM \$7 TIX AT TICKETWEB  
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Stepkid  
+special guest

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**KIDD COOK**  
Candy Apple  
D'Jelly Brains

SATURDAY, 4/26 • 9 PM \$10 TIX AT TICKETWEB  
**SAUL KAYE BAND**  
Stacy Kray  
Michael Tiernan

SUNDAY, 4/27 • 8:30 PM \$6  
**The COB**  
**JOANNA BARBERA**  
Paige

MONDAY, 4/28 • SIGN UP @ 7:30 PM • FREE  
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**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 4/29 • 9 PM \$6  
**EFFT**  
**Lulacruza**  
Tinylights

WEDNESDAY, 4/30 • 9 PM \$6 TIX AT TICKETWEB  
**PLOT AGAINST RACHEL**  
Farewell Typewriter  
Man Versus

THURSDAY, 5/1 • 9 PM \$7 TIX AT TICKETWEB  
**OH DARLING**  
The Kin  
Kirsten Pierce

FRIDAY, 5/2 • 9 PM \$9 TIX AT TICKETWEB  
**GENERAL JONES**  
The Z Trane Electric Band  
The Privies  
Matadon

SATURDAY, 5/3 • 8:30 PM \$12 TIX AT TICKETWEB  
**Blue Rabbit**  
**CHRISTINA KOWALCHUK**  
Judea Eden  
True Margrit  
Teresa Esguerra

SUNDAY, 5/4 • 9 PM \$7  
**THE RED PAINTINGS**  
Christian Silva  
Linda Strawberry  
MONDAY, 5/5 • SIGN UP @ 7:30 PM • FREE  
BAY GUARDIAN READERS POLL BEST OPEN MIC!  
**OPEN MIC WITH JJ SCHULTZ**



**FRI/25  
DANCE CLUBS**

CONT.&gt;&gt;

Polk; 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.

**Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

**Suite One8One** 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.

**Velvet Lounge** 9pm, \$10. With DJ Manny Perez. **Wish** 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," midtempo funk and deep house with residents DJs Seven and Sol and guests.

**SATURDAY 26  
ROCK/BLUES/HIP-HOP**

» **Black Fiction**, Dame Satan, Chapin Sisters El Rio. 9pm.

» **Chop Tops, 1/4 Mile Combo**, Charlie Roman and the Teenage Werewolves, Royal Deuces Parkside. 3pm-2am. "Booze, Broads, and Hot Rods."

» **Count Dante and the Flying Dragon Society, Knights of the New Crusade, Desperation Squad, New Hope for the Dead** Annie's Social Club. 9pm, \$8.

» **Del Mars, Lava Rats, Meshugga Beach Party, Pollo del Mar, Dirty Dave and the Deviants, Hacks** La Playa at Judah, www.rocketdogrescue.com. 11am-6pm, free (donations accepted). "La Playa Spring Block Party."

» **David Dondero, Nik Freitas, Get-Offs** Hemlock Tavern. 9:30pm, \$10. See Picks,

page 18.

**Felonius, Dynamic, Audible Mainframe** Elbo Room. 10pm, \$10.

**Goldfrapp** Warfield. 8pm, \$30.

**Heavenly States, Throw Me the Statue, Siberian** Bottom of the Hill. 10pm, \$10. See Sonic Reducer, page 24.

**Los Hooligans** Grant and Green. 9:30pm, free.

» **Mark Kozelek, David Bazan** Palace of Fine Arts, 3301 Lyon; 421-TIXS. 8pm, \$30.

**Mama Luke** Johnny Foley's. 9pm, free.

**Monophonics, DJ K-OS** Boom Boom Room. 9:30pm, \$12.

**Mum, 60 Watt Kid, Dawn Landes** Independent. 9pm, \$25. See Sonic Reducer, page 24.

**Nightcaps** Grant and Green. 6:30pm, free.

**Pop Rocks** Red Devil Lounge. 8pm, \$10.

**Saul Kaye Band, Stacy Kray, Michael Tiernan** Hotel Utah Saloon. 9pm, \$10.

**Simian Mobile Disco** Mezzanine. SOLD OUT.

**Earl Thomas** Biscuits and Blues. 8 and 10pm, \$20.

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DOORS AT 7PM / SHOW AT 8PM  
ADVANCE TICKETS \$10 / \$13 AT DOOR

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WITH ROGER MAS AND EL KOOL KYLE  
CUMBIA DANCEHALL BOMBA PLEMA & SALSA

**SUNDAY APRIL 27 8PM, \$7**  
**KACEY JOHANSING**  
CONSPIRACY OF VENUS  
HALLFLOWERS  
EARLY START TIME!

**TUESDAY APRIL 29**  
EVERY TUESDAY AT 9PM  
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**Vermillion Lies, Rube Waddell, Agent Ribbons** Cafe du Nord. 9:30pm, \$15.

**JAZZ/NEW MUSIC**

» **Ernestine Anderson** Yerba Buena Center for the Arts, Forum building, 701 Mission; (866) 520-5299. 8pm, \$35.

**Bill "Doc" Webster Band** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Eric Shiffrin and In the Crowd** Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

**Ayako Hosokawa** Savanna Jazz. 7:30pm, \$5.

» **Marcus Miller** Yoshi's SF. 8pm, \$36; 10pm, \$32. Through Sun/27.

» **Kim Nalley** Jazz at Pearl's. 8 and 10pm, \$25. See Picks, page 18.

**Billy Philadelphia** One Market Restaurant, One Market; 777-5577. 6pm.

**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.

**Robert Stewart Experience** Rasselas Jazz. 9pm.

**Katey Sagal** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$50. Through Sun/27.

**Terese Genecco and Her Little Big Band** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 10:30pm, \$25.

**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.

**FOLK/WORLD/COUNTRY**

» **Eliyahu and Qadim** Red Poppy Art House. 8pm, \$12-15.

**Toshio Hirano** Rite Spot. 9pm, free.

**Houston Jones** Noe Valley Ministry. 8:15pm, \$17. Benefit for Music In Schools Today.

**Semilla, Son del Centro** Galeria de la Raza, 2857 24th St; 826-8009. 8pm, \$5-12. "Come Fly with Me: A Celebration of Resistance."

» **Scotland Barr and the Slow Drags, Robber Barons, Sorrow Town** Choir Plough and Stars. 9pm.

**DANCE CLUBS**

**Avery Island** Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.

**Bamboo Hut** 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.

**Beerfest** Space 550. 10pm-4am. The name says it all.

**Better Days** Pink. 10pm-2am, \$10-15. With Franky Boissy.

**Bliss** Icon Ultra Lounge. 10pm-3am, \$10. Hip-hop, mashups and dance music.

**Body Heat** El Rincon. 9pm-2am. DJs Select, Mr. Lucky, and Beatnok spin samba, reggae, Afro, and Latin beats.

**Body Rock** Duplex. 10:30pm, \$5. Hip-hop, reggae, R&B, club hits, and classics, spun by residents Boogie Brown, Neogeo, and DJ Calalo.

**Bruno's** 10pm-2am, \$10. DJs Daymitreus and Headnodic spin hip-hop, funk, dance grooves, and Top 40.

**Cafe Cocomo** 9pm-2am, \$15. With live band and DJ.

**City Nights** 10pm-2:30am. Hip-hop and club hits. **The Deacon** Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.

**Digital** Voda. 10pm-2am, free. Best of European house and electro.

**Doghouse** ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.

**Drunk and Horny** Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

**Element Saturdays** Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

**Elevate** Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

**Fauxgirls!** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm, free. San Francisco's favorite drag revue.

**Flava of the Month** Milk. 10pm-2am, \$10. What's crackin', presented by Triple Threat.

**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

» **Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jetrofrodiasic bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

**Funkside** Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

**Funkycrazy** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.

**Grind** Cat Club. 10pm, \$15. Progressive electro tribal music.

**Harry Denton's Starlight Room** 8:30pm, \$15. With DJ Dave Gillis and various dance bands.

» **Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

**Hot Mess** Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

**House in the Jungle** Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

**I Love Wet Panties** Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

**Kuma** Eight. 9am-2pm, \$5. Bear party.

**Magnet Lounge** 1402 Grant; 271-5760. 10pm-



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**OHMAN**

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METAL NIGHT:  
**ZERO GROUND**  
**SOULBROKER**  
**MOONS OF CHRONOS**

Sat 4/26  
**COBRA SKULLS**  
**WHISKY TANGO SEATTLE**  
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THURS. APRIL 24 MGMT SOLD OUT— THANK YOU!

PRESENTS FRI. APRIL 25  
DOORS 8 / SHOW 9 • \$13 ADV. / \$13 DOOR  
**MUD**  
**COMPANY CAR**  
**COLD HOT CRASH**  
**CAST OF THOUSANDS**

PRESENTS SUN. APRIL 27  
DOORS 7:30 / SHOW 8  
\$20 ADV. / \$20 DOOR  
**KITG**  
**BILL KIRCHEN & THE HAMMER**  
**OF THE HONKY-TONK GODS**  
**AUSTIN DELONE**

MON. APRIL 28 • DOORS 7:30 / SHOW 8 • \$25 ADV. / \$25 DOOR  
AN EVENING WITH  
**VICTOR WOOTEN**

TUES. APRIL 29 • DOORS 7 / SHOW 8 • \$20 ADV. / \$20 DOOR  
**STIFF LITTLE FINGERS**  
**THE HOOKS**

WED. APRIL 30 THE BREEDERS SOLD OUT— THANK YOU!

FRI. MAY 2 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR  
**ROGER CLYNE AND**  
**THE PEACEMAKERS**  
**SHURMAN**

SAT. MAY 3 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR  
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WED. APRIL 23 MAN MAN SOLD OUT—THANK YOU!

THURS. APRIL 24 TURBONEGRO CANCELLED  
—REFUNDS AT PLACE OF PURCHASE

SUN. APRIL 27 LES SAVY FAV SOLD OUT—THANK YOU!

MON. TUES. WED. APRIL 28, 29 & 30  
DOORS 7 / SHOW 8 • \$30 ADV. / \$35 DOOR  
AN EVENING WITH  
**DARK STAR ORCHESTRA**

FRI. MAY 2 • DOORS 8 / SHOW 9  
\$13 ADV. / \$15 DOOR  
DENNIS THE MENACE PRESENTS  
**SONS AND DAUGHTERS**  
**BODIES OF WATER**

SAT. MAY 3 • DOORS 6 / SHOW 7 • \$26 ADV. / \$28 DOOR  
**BANDEMONIUM TOUR 2008**  
**MENUDO • NLT**  
**V-FACTORY • GLOWB**

SUN. MAY 4 • DOORS 7:30 / SHOW 8 • \$20 ADV. / \$20 DOOR  
SEATED!  
**MARTY WILLSON-PIPER**  
**(OF THE CHURCH)**  
**AND THE ELECTRIC MOOD MAIDENS**

TUES. MAY 6 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR  
**VETIVER**  
**KELLEY STOLTZ BAND**  
**THE MUMLERS**

KALX PRESENTS WED. MAY 7  
DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR  
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JAH WARRIOR SHELTER HI-FI PRESENTS:  
**TOPPA TOP THURSDAYS**  
THE CITY'S BIGGEST REGGAE AND DANCEHALL WEEKLY!  
WITH RESIDENT SOUND: JAH WARRIOR SHELTER HI-FI  
FEAT. JAH YZER, IRIE DOLE, & I-VIER PLUS SPECIAL GUESTS  
9PM-2AM | \$5 | REGGAE, DANCEHALL, & SOCA

FRIDAY, APR. 25  
SWOON UNITS & SEGUE PRESENT:  
**THE CROSSOVER**  
TRIBUTE TO 90'S HIP HOP  
IN THE BASEMENT:  
CLUB BANGERS, REGGAE, & DANCEHALL  
WITH MR. E & SIR TIPP  
UPSTAIRS LOUNGE:  
TRIBUTE TO 90'S HIP-HOP  
WITH SHORTKUT, STRATEGY, & JUNOT  
RED STRIPE & KISSUI VODKA SPECIALS ALL NITE!  
10PM-2AM | \$5 B4 11, FREE WITH RSVP B4 10:30PM @ GOING.COM  
HIP-HOP, REGGAE & DANCEHALL

SATURDAY, APRIL 26  
**SURYA DUB**  
UNITING ALL DUBWIZE SOUNDS  
GLOBAL DUBWIZE VIBES & DREAD BASS CULTURE  
SPECIAL GUESTS:  
**DUB GABRIEL** (AZRA RECORDS, BROOKLYN),  
**ADVANCE** (BLEND, ORGANALOGUE),  
& **RIBOTTO** (LOW PRO LOUNGE, SYMBIOS)  
SUB HZ DEN: DUBSTEP, DREAD BASS BREAKS & D'N'B, RAGGA  
WITH RESIDENTS:  
**MANEESH THE TWISTER & RIPLEY**, **KID KAMELEON**,  
**KUSH ARORA** (LIVE DUBWIZE SET)  
VISUALS BY **OHASHI**  
**MC DADDY FRANK** PON DA MIC  
INNA YARD: REGGAE, DANCEHALL, BHANGRA, GLOBAL BEATS  
WITH RESIDENTS:  
**ROSS HOGG**, **DJ NETA**, **JIMMY LOVE**, & **DJ AMAR**  
10PM-3AM | \$10 DOOR, CHEAPER BEFORE 10:30PM @ GOING.COM

SUNDAY, MAY 11  
ADDRESS THE AUDIENCE PRODUCTIONS PRESENTS:  
**BABY CHAM**  
STRAIGHT OUT OF JAMAICA  
A TRIBUTE TO EVERY GHETTO YOUTH CHARITY CONCERT  
WITH SPECIAL GUESTS:  
**X SAMPLE**, **BILLIONAIRE**, **RAS SOULJAH**,  
**SATO**, **OFLOW**, & **RAS G**  
DJ: **JAH WARRIOR SHELTER**, FEAT: **IRIE DOLE**  
9PM-2AM | \$25 @ BROWNPAPERTICKETS.COM, \$30 AT THE DOOR  
REGGAE & DANCEHALL

UPCOMING:  
FRI MAY 9  
**LADY BUG MECCA LIVE**  
SAT MAY 10  
**VENI VIDI VICI**

**rock it ROOM**  
San Francisco, California

406 Clement St.  
**rock-it-room.com**

Wednesday, April 23  
8pm, \$7  
**ADDISON**  
**COUSIN DALE • FUJIKO-CHAN**  
**FIGHTING THE VILLAIN**

Friday, April 25  
8:30pm, \$15  
**GOODBYE NAUTILUS**  
**TELEPATHY**  
**POWDER TRAIN** (San Jose)  
**DEAR INDUGU** (SFSU Band)

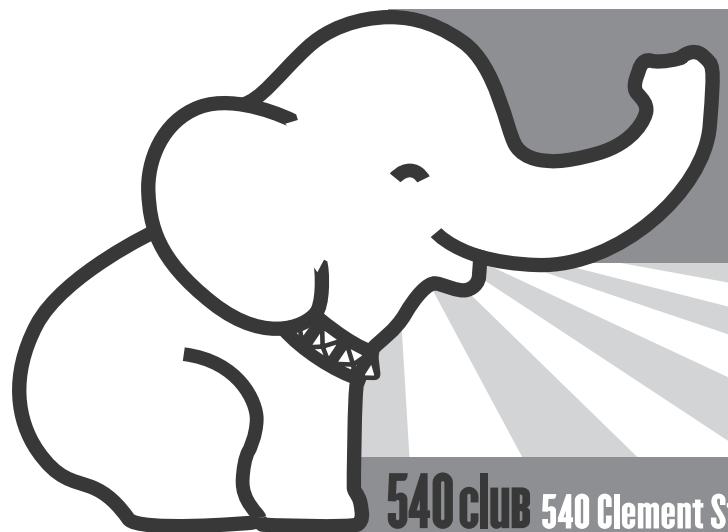
Saturday April 26  
9PM, \$8  
**THE LOU DOG TRIO**  
(Sublime Tribute)  
**KAPAKAHI**  
(Hawaiian Reggae)  
**AUDIODUB**

Sunday April 27  
8PM  
**PUNK ROCK SUNDAY:**  
**PDR**  
**LUCABRAZZI • NEUROTRASH**  
**YES GO'S • KINETIC CLUB**

Monday April 28  
7:30PM, Free admission  
**ACOUSTIC MONDAY!**  
in the downstairs lounge  
\$4 for a pint and shot all night!  
\*BANDS/SOLO ARTISTS  
interested in playing, please email  
booking@rock-it-room.com  
415-387-6343  
www.rock-it-room.com

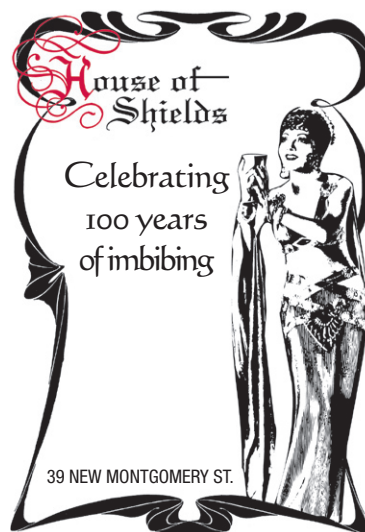
**Barracuda**  
'80s Dance  
9pm-2am 4/26  
111MINNAGALLERY  
EVERY 4TH SATURDAY





\$1 DRINKS MONDAYS 10•12  
\$2 COCKTAILS TUESDAYS 10•12  
Happy hour 4-7 • **FREE INTERNET ACCESS**  
Cheap drinks, good wine, fantastic beer on tap  
Delirium Tremens • Death & Taxes • Hoegaarden  
Chimay + the regular old stuff  
**\$2 PBR ALL THE TIME**

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Celebrating  
100 years  
of imbibing

39 NEW MONTGOMERY ST.

## MUSIC

### SAT/26 DANCE CLUBS

CONT>>

2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.  
**Mardi Gras** Harry Denton's Rogue. 1500 Broadway; 346-7683. 9:30pm-2am, \$20. House music. **Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.  
**Pagode da Paz Pura** Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Pony** Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 9pm-3am, \$3. Drinking, dancing, and riding the pony, with DJs Pee Play and Underdog.  
**Pop Roxx** DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.  
**Rebel Girl** Rickshaw Stop. 10pm, \$7. An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals.  
**Reflex** 222 Club. 10pm-2am, \$5. Drum 'n' bass collective.  
**Reggae Gold** Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.  
**Roccapulco** 6:30pm. Weekly salsa lessons.  
**Seduction** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.  
**Sojourn** Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.  
**Spektikal** Shine Dance Lounge. 9pm-2am, \$5. DJs Dead Seal, J Philip, Barclay, the Dirty Duo, and Jamie James spin for costumed folks.  
**Suede** 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.  
**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.  
**Tabu Lounge** Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.  
**Tiger Noises** Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.  
**Velvet Lounge** 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

## SUNDAY 27 ROCK/BLUES/HIP-HOP

**Bohemian Knuckleboogie** Boom Boom Room. 9:30pm, free.  
**Crystal Antlers** Hemlock Tavern. 9:30pm, \$5.  
**Marc Ford, Resurrection** Red Devil Lounge. 8pm, \$15.  
**Lloyd Gregory, Darlene Coleman** Biscuits and Blues. 8 and 10pm, \$12.50.  
**Kacey Johansing, Conspiracy of Venus, Halfflowers** Make-Out Room. 8pm, \$7.  
**Les Savy Fav, Dodos** Great American Music Hall. 8pm, \$18.  
**Pre, Mae Shi, XBRX, Tempo No Tempo** Bottom of the Hill. 8:30pm, \$8.  
**Roy Two Thousand, Radioactive, Genie, Super Adventure Club** Cafe du Nord. 8pm, \$8.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Sippy Cups** Bimbo's 365 Club. 1 and 4pm, \$17.  
**Stephen Malkmus and the Jicks, Joggers** Fillmore. 8pm, \$22.50.

## JAZZ/NEW MUSIC

**Bill "Doc" Webster Band** Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm.  
**Frank Jackson Group** Octavia Lounge, 1772 Market; 863-3516. 3:30pm.  
**Mike Greensill** Moose's. 10:30am-2:30pm.  
**Lee Konitz** Yerba Buena Center for the Arts, Forum building, 701 Mission; (866) 520-5299. 8pm, \$35.  
**Mike Lipskin** Washington Square Bar and Grill. 7pm.  
**Barry Lloyd** Jazz at Pearl's. 8pm, \$15; 10pm, \$10.  
**Marcus Miller** Yoshi's SF. 7pm, \$36; 9pm, \$32.  
**Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.  
**Katey Sagal** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 7pm, \$45.  
**Savanna Jazz Trio and Jam** Savanna Jazz. 7:30pm, \$5. With Johannes Wallman and Michael Jones.  
**Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

## FOLK/WORLD/COUNTRY

**Joanna Barera, Piage, Kent Clayton** Hotel Utah Saloon. 9pm, \$6.  
**Bill Kirchen and the Hammer of the Honky-Tonk Gods, Austin deLone** Slim's. 8pm, \$20.

CONTINUES ON PAGE 41 >>





Join the Guardian Hellraisers as they celebrate the US debut of the film Deal! Sign up to win cool prizes from the Guardian's free Pimpin' Poker Tournament!

Battle for the "Bracelet" (Lucky Tours trip to Reno), gift certificates to Bar Crudo, and other fabulous prizes. Enjoy phenomenal drink specials at one of San Francisco's coolest bars located in what the locals affectionately call the "Tendernob".

A night of poker to benefit Tenderloin Health.



Wednesday, April 30 @ Ace's 998  
5:30 - 8PM  
Sutter St @ Hyde  
www.myspace.com/acessf  
Muni: 2,3,4,76



A Hellraiser Happy Hour



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WEDNESDAY APRIL 23RD  
**MARK MALLMAN (MPLS)**  
THE PARKER BROTHERS • BRAD BROOKS  
DOORS 8PM COVER \$7

THURSDAY APRIL 24TH  
ALCHOLOCAUST PRESENTS  
**BLACK COBRA**  
SAROS • MENDOZZA  
DOORS 9PM COVER \$7

FRIDAY APRIL 25TH  
**JEWDRIER**  
THE JACK SAINTS  
LYING BITCH AND THE RESTRAINING ORDERS  
THE JADED FUCKS  
DOORS 9PM COVER \$8

SATURDAY APRIL 26TH  
BOOK RELEASE PARTY FOR  
"BEER, BLOOD, AND CORNMEAL"  
COUNT DANTE AND THE BLACK DRAGON  
FIGHTING SOCIETY  
KNIGHTS OF THE NEW CRUSADE  
THE DESPARTION SQUAD  
NEW HOPE FOR THE DEAD  
(EX- ANGRY AMPUTEES)  
DOORS 9PM COVER \$8

SUNDAY APRIL 27TH  
**CLUB DEBAUCHERY**  
W/ DJ FACT 50 & JAWA  
LIVE PERFORMANCE BY LURID BLISS  
DOORS 10PM COVER \$5


MONDAY APRIL 28TH  
**MAINROOM MONDAYS!**  
BIG STAGE KARAOKE W/ THE LOVELY EILEEN  
DOORS 9ISH NO COVER

EVERY TUESDAY FROM 6-9  
SF STANDUP PRESENTS  
**OPEN MIC COMEDY**  
IN THE BACKROOM

TUESDAY APRIL 29TH  
**LIVE EVIL**  
ORPHANS OF ALIENS • DANZA DANZA DANZA  
DOORS 8PM COVER \$6

COMING SOON  
4/30 SCENE OF ACTION, SLOW MOTION RED  
5/1 ILL EASE, CARLOTTA SUE RAY  
5/2 COCK T'S SPRING FLING  
5/3 LEISURE  
5/4 BLANK STARES, ANA KRAMER  
& THE LOST CAUSE  
5/8 CHRIS PUREKA, JO BOYER  
5/10 400 BLOWS, BLOODHAG

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM  
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DINNER EVERY  
WED.-SUN.  
"IT'S YOFFI TIME!"  
Open Mic Every  
Wednesday 8-11:30  
Charts Required!  
Jazz • Blues • R&B

Friday Apr 25  
**BLUES DRUMMER  
LARRY VANN**

Saturday Apr 26  
**R&B VOCALIST  
LONNIE TUCK**

JAZZ & R&B VOCAL  
WORKSHOP EVERY  
SUNDAY 4-7. WATCH  
JESSE'S STUDENTS  
TEST THEIR "CHOPS"!

Full Bar  
Restaurant  
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SUN. APRIL 27 • \$17 • TWO SHOWS!  
DOORS NOON / SHOW 1 PM • DOORS 3 PM / SHOW 4 PM

**THE SIPPY CUPS**

TUES. APRIL 29 • DOORS 7 / SHOW 8  
\$20 ADVANCE / \$22 DOOR • 18 & UP

**MINUS THE BEAR**  
PORTUGAL THE MAN • THE BIG SLEEP

4/30 ISLANDS SHOW RESCHEDULED TO MON. JUNE 16  
—4/30 TICKETS WILL BE HONORED AT THE NEW DATE.

THURS. MAY 8 • DOORS 7 / SHOW 8 • \$20 • 18 & UP

**ELBOW • AIR TRAFFIC**

FRI. MAY 16 • DOORS 8 / SHOW 9 • \$20 • 18 & UP

**ROBYN**

SUN. MAY 18 • DOORS 7 / SHOW 8 • \$16 • 18 & UP

**EL PERRO DEL MAR • LYKKE LI**  
ANNA TERNHEIM

THURS. MAY 22 • DOORS 8 / SHOW 9 • \$15 • 18 & UP

AN EVENING WITH **ADELE**

COMING 5/23 & 24: TAINTED LOVE  
5/28: JAMIE LIDELL  
5/31: RICHARD CHEESE  
& LOUNGE AGAINST THE MACHINE

2 DRINK MINIMUM. GENERAL ADMISSION. LIMITED SEATING. TICKETS  
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10AM-4PM. • TICKETS ON-LINE: WWW.TICKETWEB.COM

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AND PRIVATE PARTIES! 415-474-0365 EXT. 18



## SAT/26 FOLK/WORLD/COUNTRY

**Jack Gilder, Kevin Bemhagen** Plough and Stars. 9pm, free.  
**Jody Redhage** Red Poppy Art House. 7pm, \$10-15.  
**Scotland Barr and the Slow Drags, Ian Shaul, Pirate Radio** Parkside. 5pm, free.

## DANCE CLUBS

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.  
**Big Top** Transfer. 7pm-2am, \$3 before 9pm. Homo fashion costume ball. With Kim Jones, Joshua J, and Parker.  
**Bingo Hello Bingo** Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.  
**Bionic** 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.  
**Boogie Brunch** Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.  
**Church** Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.

**Club Debauchery** Annie's Social Club. 9pm-2am, \$5. DJ Fact 50 spins only the sluttiest, most morally corrupt jams.

**Club Havana** Jelly's. 4pm, \$10. Live salsa by Mazacote, plus DJ Waltdigz and great Cuban BBQ.

**Dimanche** Slide. 9pm. With DJ Frenchy Le Freak and special guest.

**Dub Mission** Elbo Room. 9pm-2am, \$10. Dub, roots, and classic dancehall with DJ Sep. Plus special live performances by Dr. Israel, APOSTLE, and Celena Delphi.

**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

**Escape** Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.

**The 45 Club** Knockout. 9pm-2am, free. DJs dX the Funky Gran Paw, Senator Soul, and Dirty Dishes spin funk and soul on the little record with the big hole.

**French Kiss** Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.

**Harry Denton's Starlight Room** 8:30pm, free. With DJ Page Hodel.

**Holding Firm Reggae Sundays** Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

**Industry Night** Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.

**Ital Corner** Madrone Lounge. 8pm. Mr. Lucky and Beatnok offer roots, dancehall, hip-hop, and remixes.

**Kodo** Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

**New Jack Hyphy** Stud. 9pm. Go dumb with DJs Mike Biggs and B-Somebody.

**Password** Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.

**Propaganda** Laszlo. 9pm. Intimate disco and electropop.

**Revolution** Eight. 3-8pm, \$5. The T dance for poz men with DJs Robbie Martin and Doctor Proctor.

**Salsa Sunday** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

**Salsa Sundays** El Rio. 3pm. Live salsa by Eric Rangel y Orquesta America, plus free BBQ and dance lessons.

**Sundance Saloon** Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

## MONDAY 28 ROCK/BLUES/HIP-HOP

**Battleship, Brian Glaze, Pets** Knockout. 9pm, \$5.

**Chop, Sleepy Sun, Better Than Aliens** Elbo Room. 9pm, \$5.

**Dark Star Orchestra** Great American Music Hall. 8pm, \$35. Through April 30.

**Hell Caminos, Atom Age** Hemlock Tavern. 8pm, \$5.

**Night Marchers, Muslims, Nowheres** Bottom of the Hill. 8:30pm, \$14.

## JAZZ/NEW MUSIC

**Bishop Norman Williams Quintet** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

**Contemporary Jazz Orchestra** Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

**John Santos Quartet** Yoshi's SF. 8pm, \$28; 10pm, \$24. Also Tues/29.

**Mike Greensill Duo** Moose's. 8pm.

**Eric Shifrin** Washington Square Bar and Grill. 7pm.

## FOLK/WORLD/COUNTRY

**Damir** Johnny Foley's. 9pm, free.

**Devotchka, Basia Bulat** Fillmore. 8pm, \$19.50.

**Victor Wooten** Slim's. 8pm, \$25.

## DANCE CLUBS

**Block-Party** Double Dutch. 10pm-2am.

Underground hip-hop and old-school. With DJ Veronica and special guest.

**Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.

**Club Camille(s)** Beauty Bar. 10pm-2am, free. Classic-era drunk rock.

**Club Dread** Club Six. 9pm-2am, \$10. Reggae, brah!

**Dance Oasis** African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10.

Merengue, bachata, salsa, and cumbia lessons.

**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

**Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!

**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

**I Haight Mondays** Underground. 9pm-2am.

Jupiter Henry and Freddie Future spin hip-hop.

**Karaoke Shark** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.

**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

**Mix** Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.

**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

**Roccapulco** 7pm. Salsa lessons each week.

**Salsa Lunes** Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.

**SF MunDaze** Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.

**Sex, Sexx, and More Sexxx** Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

**Smokestack** Laszlo. 9pm. R&B, soul, and rock 'n' roll.

**ToGETher** El Rio. 7pm, \$2. This lesbian party features a clever pun in the title: "to get her," like, if you're a hot lesbian on the prowl, you'll get her.

Get it? Hah. Whew. Man, that's funny.

## TUESDAY 29 ROCK/BLUES/HIP-HOP

**Michael Burks** Biscuits and Blues. 8 and 10pm, \$20.

**Dark Star Orchestra** Great American Music Hall. 8pm, \$35. Through April 30.

**Effit, Lulacruza, Tinylights** Hotel Utah Saloon. 9pm, \$6.

**I'm From Barcelona, Dusty Rhodes and the River Band** Independent. 8pm, \$20. See Picks, page 18.

**Joshua Eden and the Seeds, Sandy Greenfield Band, Patient Zero** El Rio. 8pm, free.

**Locke, Isaac and Cary** Grant and Green. 7pm, free.

**Mike Doughty's Band, Panderers** Fillmore. 8pm, \$22.50.

**Minus the Bear, Portugal the Man, Big Sleep** Bimbo's 365 Club. 8pm, \$22.

**Rock and Roll with Nicole** Johnny Foley's. 9pm, free.

**Shotgun Wedding Quintet** Bruno's. 10pm, \$6.

**Stiff Little Fingers, Hooks** Slim's. 8pm, \$20. See Picks, page 18.

**VHS or Beta, Tiger City, Oslo** Mezzanine. 9pm, \$13.

## JAZZ/NEW MUSIC

**Cecil Wells Quintet** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

**Dave Parker Quartet** Rasselas Jazz. 9pm, free.

**Freddy Clarke Trio** Shanghai 1930. 7pm.

**Chris Huson** Washington Square Bar and Grill. 7pm.

**John Santos Quartet** Yoshi's SF. 8pm, \$28; 10pm, \$24.

**"Latin Jazz Night"** Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.

**Miles Ahead** Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.

**Musashi** Moose's. 8pm.

**Ricardo Scales** Top of the Mark. 7pm, \$5.

**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

**Vince Lateano Trio and Jam** Savanna Jazz. 8:30pm, \$5.

## FOLK/WORLD/COUNTRY

**Buxter Hoot'n, Boxcar Saints, Howdy!** Bottom of the Hill. 9pm, \$8.

**Forro Brazuca** Elbo Room. 9pm, \$7.

**Ty Segall** Hemlock Tavern. 9:30pm, \$5.

**Vince Keehan and Friends** Plough and Stars. 9pm, free.

**Yoav, Shannon Curtis** Red Devil Lounge. 8pm, \$10.

## DANCE CLUBS

**Adrian** Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

**Argentine Tango Practica** Metronome Dance Center. 9pm-midnight, \$5. Learn to tango with Metronome's Christy, Daniel, Pier, Hung-Yut, and Mayumi.

**Argus Lounge** 9pm-1:30am, free. DJs Alcoholocaust, Migueldar, and Anklebiters spin old-school punk.

**Ay Karamba** Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.

**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats.

With rotating DJs and live musical guests.

**The Clap** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.

**Coco Rico** Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

**Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

**Drunken Monkey** Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

**Excuses Excuses** Pink. 10pm, \$3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.

**The Headphone Mix** Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

**Monkey Funk** Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.

**Next Level** Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.

**Phuturo** Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

**Scenario** Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

**Shelter** Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

**Soul Afrique** John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

**Suspect** Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

**Taboo** Pink. 10pm-2am, \$5. With David Harness and guests. **SFBG**

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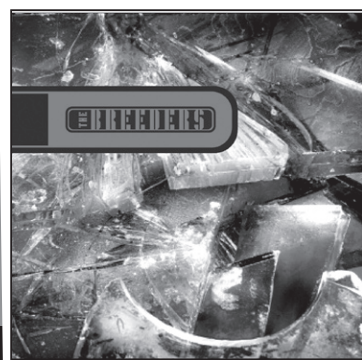
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(415) 824-1447

### ASIASF

201 Ninth St  
(415) 255-2742

### ATLAS CAFE

3049 20th St  
(415) 648-1047

### BALAZO18

2183 Mission  
(415) 255-7227

### BAMBUDDHA LOUNGE

601 Eddy  
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3388 19th St  
(415) 643-3558

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(415) 285-0323

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AND BLUES  
401 Mason  
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1624 California  
(415) 474-6968

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(415) 673-8000

### BOTTOM

OF THE HILL  
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(415) 621-4455

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STUDIOS  
435 Broadway  
(415) 291-0333

### BRUNO'S

2389 Mission  
(415) 643-5200

### BUBBLE LOUNGE

714 Montgomery  
(415) 434-4204

### BUTTER

354 11th St  
(415) 863-5964

### CAFÉ CLAUDE

7 Claude  
(415) 392-3515

### CAFE COCOMO

650 Indiana  
(415) 824-6910

### CAFE DU NORD

2170 Market  
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### CAFE INTERNATIONAL

508 Haight  
(415) 665-9915

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527 Valencia  
(415) 863-9328

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COCKTAILS  
312 Harriet  
(415) 621-1722

### CAT CLUB

1190 Folsom  
(415) 431-3332

### CITY NIGHTS

715 Harrison  
(415) 546-7938

### CLUB CALIENTE

298 11th St  
(415) 255-2232

### CLUB DELUXE

1509 Haight  
(415) 552-6949

### CLUB NV

525 Howard  
(415) 339-8686

### CLUB SIX

60 Sixth St  
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100 Connecticut  
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1-877-342-7274

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### DANNY COYLE'S

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### DNA LOUNGE

375 11th St  
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### DOLCE

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(415) 989-3434

### DOLORES PARK CAFE

501 Dolores  
(414) 621-2936

### DOUBLE DUTCH

3192 16th St  
(415) 503-1670

### DUPLEX

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### EAGLE TAVERN

398 12th St  
(415) 626-0880

### EDINBURGH CASTLE PUB

950 Geary  
(415) 885-4074

### EIGHT

1151 Folsom  
(415) 431-1151

### ELBO ROOM

647 Valencia  
(415) 552-7788.

### ELEMENT LOUNGE

1028 Geary  
(415) 571-1362

### ELIXIR

3200 16th St  
(415) 552-1633

### ENDUP

401 Sixth St  
(415) 357-0827

### FAT CITY

314 11th St  
(415) 861-2890

### FILLMORE

1805 Geary  
(415) 346-6000

### 540 CLUB

540 Clement  
(415) 752-7276

### FLUID ULTRA LOUNGE

662 Mission  
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### FUSE

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--from "Hot like Neu Wave  
Feminism" posted by Marke  
B. in the Pixel Vision blog

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# FRIDAY NIGHTS

@the de Young

APRIL 25

## FRIDAY NIGHTS PARTY ON!

5:00 p.m.–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.

**VIEW** the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

**EXPERIENCE** the performance by *Kapalakiko*, a Hawaiian band in the Mele Kui tradition. They perform various genres that define Hawaiian music, with a detailed emphasis on Hawaiian poetry, language and lyrics.

**CREATE** unique *Oceanic motif watercolors* for the whole family to explore.

**CELEBRATE** the April Artist-in-Residence *Rosanna Raymond: Pasifika Style* during the closing reception.



Credit: Gilbert & George, *WINTER FLOWERS*, 1982. The Carol and Arthur Goldberg Collection. © Gilbert & George

# de Young

Golden Gate Park • San Francisco  
415-750-3600 • [deyoungmuseum.org](http://deyoungmuseum.org)

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation



## EVENTS SFBG.com

### 51st ANNUAL SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

Founded in 1957, the San Francisco International Film Festival is the longest-running film festival in the Americas. Held each spring for two weeks, the International is an extraordinary showcase of cinematic discovery and innovation in the country's most beautiful city, featuring some 200 films and live events with more than 100 filmmakers in attendance and nearly two dozen awards presented for cinematic excellence. April 24 – May 8 @ various Bay Area film venues  
[FEST08.SFFS.ORG](http://FEST08.SFFS.ORG)

### BERKELEY REP: FIGARO

*Figaro marries music from Mozart's magnificent opera with famous characters from the plays of Beaumarchais to create an accessible and exceptional new show. Lush video sets the scene as a cast of accomplished singers surrender to intrigue & seduction. In Figaro, juicy love triangles bed down with ruthless satire of a class-conscious culture. It's a revolutionary experience that's the perfect birthday gift for Berkeley Rep.*  
30 BELOW: Join the Guardian Hellraisers on April 25 at the coolest party for the 20-something crowd! Tickets are \$13.50 - \$18.50, and benefits include \$2 French Martini's starting at 7pm; the 8pm performance of Figaro; and a post-show party featuring funky beats from the Magnificent 7 DJ collective; catering by Pasta Pomodoro; and complimentary beer from Firestone Walker Brewing Co.  
April 25 – June 8 @ Berkeley Rep, 2025 Addison St, Berkeley  
[BERKELEYREP.ORG/SFBG](http://BERKELEYREP.ORG/SFBG)

### GUARDIAN ARTS SERIES: MADONNA'S "HARD CANDY" CD RELEASE PARTY

Join the Guardian and Gloss Magazine to celebrate the much-anticipated new CD from the ultimate icon! Get into the groove with awesome superstar DJ Joseph Lee as you mingle with hot, sweaty athletic boys during "JOCK @ Lookout," the hugely popular weekly Sunday party dedicated to raising funds for LGBT sports teams/organizations! Madonna merch and swag will be raffled off to benefit SF Xtreme Softball league! Surprise guests, drink specials, hot crowd and bangin' sounds at San Francisco's first official "Hard Candy" release party...come on! She's waiting...3pm, NO COVER!  
April 27 @ Lookout Bar, 3600 16th St at Market  
[WARNERBROSRECORDS.COM](http://WARNERBROSRECORDS.COM)

### HELLRAISER HAPPY HOUR: PIMPIN' POKER TOURNAMENT AT ACE'S

Join the Guardian Hellraisers for an after-work cutthroat competition! We're setting up two poker tables with special guest dealers for players to test their skills and compete for fabulous prizes, including *Lucky Tours* trips to Reno; gift certificates to *Bar Crudo*; and more fabulous prizes. Enjoy tasty treats and cold beer specials at one of the *Tendernob's* most beloved—and *Bronx-centric*—venues! 5:30pm – 8pm, FREE!  
Best MUNI: 2/3/4 and 76  
April 30 @ Ace's, 998 Sutter at Hyde  
[MYSAPCE.COM/ACCESSF](http://MYSAPCE.COM/ACCESSF)

# GUARDIAN

## VISUAL ART



## “Fox in the Mirror”

**» REVIEW** When artists speak of found objects, they sometimes mean found — in a marketing plan. But Liliana Porter is different. The Argentine artist is the real thing, hopelessly devoted to convincing us that something is missing, not from her impeccable arrangements of miniatures and figurines — or the potent, often-hilarious feelings they invoke — but from our too serious attitudes toward the private parts of our lives.

Porter's 2007 video *Fox in the Mirror*, presented in a show of the same name at the Hosfelt Gallery, reveals the artist to be a sculptural Gertrude Stein. Stein gave language body — undressed it, laughed at it, cried for it, and cuddled it. Porter does the same with *Fox*, manipulating small, signature objects to Sylvia Meyer's arresting musical score, which varies from lush tangos to symphonic yet anticlimactic movie-trailer music. “Oriental” pentatonic melodies are thrown in ironically to match Porter's musical and military Chinese figurines.

The video begins with a series of vignettes more powerful than the following narrative sequence, which is eerily conducted by a well-dressed fox. They sparkle with sex and sadness as a white candle resembling a man and woman dancing in formal wear spins into tears, a bright yellow chick encounters an emotional storm, and a duo of Mao wristwatches move one tick forward and a lifetime of ticks back to Meyer's electro remix of a song from *The Sound of Music* (1965). Sketches named after types of punctuation stimulate feelings of expectation as a turbaned musician seems about to swallow a bird alive. Javier Marias wrote that the present is a curse because “it allows us to see and appreciate almost nothing.” He has a point, but the beauty of the statement outweighs the sadness of its meaning. The same could be said about Porter's transcendent art. (Ari Messer)

**LILIANA PORTER: FOX IN THE MIRROR** Through May 3. Tues.–Sat.,

11 a.m.–5:30 p.m. Hosfelt Gallery, 430 Clementina, SF. Free.

(415) 495-5454, [www.hosfeltgallery.com](http://www.hosfeltgallery.com)

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “*For Tent and Trade: Masterpieces of Turkmen Weaving*.” Carpets and pile textiles by the Turkmen tribes of Central Asia. Through Sun/27. “*Gilbert and George*.” Retrospective of the acclaimed art duo. Through May 24. “*No Body Special*.” Works by Lynn Hershman Leeson. Through June 1. **Exploratorium** 3601 Lyon; 563-7337. Tues–Sun, 10am–5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. “*The Search for Universals in Human Emotion*.” Photographs by renowned psychologist Paul Ekman. Through Sun/27. “*Virtual Unreality*.” Interactive digital artworks using video game technology, by Sheldon Brown, Laurent Mignonneau, and

Christa Sommerer. Through June 1. **GLBT Historical Society** 657 Mission, gallery no 300; 777-5455, [www.glbthistory.org](http://www.glbthistory.org). Tues–Sat, 1–5pm. \$4, \$2 seniors and students. “*Lautrec in Leather: Chuck Arnett and the San Francisco Scene*.” Multimedia works. Through Sat/26. **Museo ItaloAmericano** Fort Mason Center, bldg C, Marina at Laguna; 673-2200. Wed–Sun, noon–5pm (first Wed, noon–7pm). \$3, \$2 students and seniors, free for 11 and under. “*Immaginario Barocco*.” Photographs by Giuseppe Leone. Through May 25. **Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, [www.mocfa.org](http://www.mocfa.org). Tues–Fri, 11am–6pm; Sat–Sun, 11am–5pm. \$4–5. “*Fabric of Cultures: Fashion, Identity, Globalization*.” Global traditions as represented in garments and textiles. Through Sun/27. **San Francisco Museum of Craft and Design** 550 Sutter; 773-0303, [www.sfmcd.org](http://www.sfmcd.org). Tues–Wed, Fri–Sat, 10am–5pm; Thurs, 10am–7pm; Sun, noon–5pm. \$5, \$3 students (free first Thurs). “*New West Coast Design: Contemporary Objects*.” Works by 50 architects, designers, and studio artists. Through Sun/27. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “*The Way That We Rhyme: Women, Art, and Politics*.”



Politically charged work by women. Through June 29. **“Tracing Roads Through Central Asia: On Traders’ Dilemmas and Travelers’ Perspectives.”** Group show by Central Asian artists. Through June 29.

## BAY AREA

**Museum of Children’s Art** 538 Ninth St, Oakl; (510) 465-8770. Tues-Fri, 10am-5pm; Sat-Sun, noon-5pm. Free. **“Spring into Life.”** Artwork created by children, displayed at local vendors on College Avenue from Broadway to Russell. Through April 30.

**San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **“Lift Off.”** Fourth Annual San Jose State MFA exhibition (reception May 23, 6-8pm). April 25-June 14.

**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“Borderlandia.”** Paintings, drawings, prints, and books by Enrique Chagoya. Through May 18. **“The Shape, the Scent, the Feel of Things.”** Video installation by Joan Jonas. Through July 20. **“Protest in Paris 1968: Photographs by Serge Hambourg.”** Photographs documenting the student demonstrations from the spring of 1968. Through June 1. **“MATRIX/REDUX.”** Group show celebrating the 30th anniversary of BAM/PFA’s MATRIX program. Through July 20. **“Parting the Curtain: Asian Art Revealed.”** Historical Asian art, including rare Tibetan statues. Ongoing.

## GALLERIES

### OPENING

**ActivSpace** 3150 18th St; www.missionarts.org. 11am-6pm. “Spring Open Studios,” works by more than 25 artists. Sat/26-Sun/27.

**A.Muse Gallery** 614 Alabama; 279-6281. Noon-4pm. “Open Studios ‘08,” works by Nicholas Halligan, Chris Leib, Sita Rupe, and Hilary Williams. Sat/26-Sun/27.

**Art Explosion** 744 Alabama; 2345 Harrison and 2425 17th St; www.theartexplosion.com. 11am-6pm. “Spring Open Studios,” works by more than 25 artists. Sat/26-Sun/27.

**Art Gallery** Cesar Chavez Student Center, terrace level, San Francisco State University, 1650 Holloway; 382-2580. Mon-Fri, 7am-10pm; Sat, 8am-4pm. “Imperfect Machines,” works by Eilish Cullen, Taryn McCabe, and Jeff Ray (reception Thurs/24, 5-8pm). April 24-May 14. **CELLspace** 2050 Bryant; 648-7562. “Alchemy,” interactive art installations, fashion show, magic show, and art sale. Sat/26, 9pm-2am. One night only.

**Geras-Tousignant Gallery** 437 Pacific; 986-1647. Mon-Fri, 11am-6pm; Sat-Sun, by appt. “Flora Offering,” paintings by Jordi Gispert (reception Fri/25, 5-9pm). April 25-May 25. **Public Glass** 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. “Fourth Annual Auction and Demonstration.” Sat/26, 2pm. One day only.

**RayKo Photo Center** 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. “Bus Obscura,” bus converted into a mobile camera obscura, in celebration of Worldwide Pinhole Photography Day. Ten minute rides Sun/27, noon-3pm. One day only. See Picks, page 28. Pinhole photography by Kath Kriesher and Rebecca Rome (reception Sun/27, 3-5pm). April 24-June 3.

**San Francisco Recycling and Disposal** 503 Tunnel; 330-1414. “Midway Mechanique,” works by Paul Cesewski. Fri/23, 5-9pm; Sat/24, 1-5pm. Two days only.

**SomArts Cultural Center Main Gallery** 934 Brannan; 864-4126. Tues-Fri, 1-7pm; Sat, 1-5pm. “Paintings Toward the End of Time: A Path to the Mayan Mysteries 2012,” works by Carlos Loarca. Through Thurs/24. “Optic Illusion,” fundraiser and party for Southern Exposure (7:30-9:45pm). Sat/26. One day only.

**Workspace Ltd.** 2150 Folsom; 503-8659, www.workspacelimited.org. 11am-6pm. “Spring Open Studios,” works by more than 25 artists. Sat/26-Sun/27.

**Y2Y Gallery** 251 Balboa; 221-5012. Call for hours. “Sans Polish,” works by Mary Donald, Barbara Holmes, Christine Lee, and Laurel Nathanson (reception Fri/25, 6-9pm). April 25-June 30.

## BAY AREA

**Alta Galleria** 2980 College, suite 4, Berk; (510) 421-1255. Tues-Sat, 10am-5pm. Group show of contemporary California plein air paintings. Through Thurs/24. “Sight Unseen,” works by Gail Tarantino (reception Sat/26, 2-4pm). April 26-June 5.

**Eclectix Store and Gallery** 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm;

Thurs-Sat, 10am-6pm; Sun, 10am-3pm. “A One-Woman Show,” assemblages, collages, and sculptures by Marie Jenkins (reception Fri/25, 7-9pm). April 25-May 25.

**Issaquah Dock** Waldo Point Harbor, Sausalito; www.artistsofissaquah.com. 11am-5pm. Group show of artists living on houseboats on the Issaquah and Liberty docks. Sat/26. One day only.

**Photolab** 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10am-2:30pm. “In the Midst of Things: Street Photography 1988-2008,” by Ilona Sturm (reception Sat/26, 5-7pm). April 26-May 17.

## ONGOING

**Academy of Art University Galleries** 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Works by Joshua J. Hursman, Chrystal Powell, Sydney Brown Tarman, Danielle Thomas, and Megan Wolfe. Through Tues/29. “Colors 73/Money,” photographs and installation by Enrico Bossan and Erik Ravelo of *Colors* Magazine. Through May 1. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Paintings by Hyeonggon Kim. Through Tues/29. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. “Fresh Mess,” group painting show. Through Tues/29.

**Amperсанд International Arts** 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm; and by appt. “How Fast Your World is Changing,” works by Harrell Fletcher, Christine Hill, Hope Hilton, Jessica James Lansdon, Jennifer Delos Reyes, and Markuz Wernli-Saito. Through Fri/25.

**Art at City Hall** Office of Carmen Chu, City Hall, room 260, One Dr. Carlton B. Goodlett Place; 554-7630. Mon-Fri, 9:30am-5:30pm. “At the Beach,” paintings by Judi Gorski and photographs by Roxanne Worthington. Through Fri/25.

**ARTworksSF** 49 Geary, suite 234; www.art-works.com. Tues-Sat, noon-5:30pm. “Meta Pop,” group show. Through Sat/26.

**Blankspace** 6608 San Pablo, Oakl; (510) 547-6608. Sat-Sun, noon-6pm; and by appt. “House of NO,” mixed media works by Sam Lopes. Through Mon/28.

**Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New paintings by Paul Pratchenko (reception Sat/26, 3-5pm). Through May 17.

**Brown Bear** 289 Divisadero; 626-5779. Call for hours. “Reality Blast!,” 3-D artworks by George Crampton, Mark Cross, and Jesse Gellar. Through Thurs/24.

**Café Royale** 800 Post; 441-4099, www.cafey-royale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. Large-scale photographs by Marshall Marice. Through Sat/26.

**City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed-Sun, noon-9pm. “Green,” group show. Through Sat/26.

**Conservatory of Flowers** Golden Gate Park, Conservatory and JFK; 666-7001. Tues-Sun, 9am-5pm, \$3-5. “The Art of Penjing,” miniature plant landscapes. Through Sat/26.

**Femina Potens Gallery** 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. “Neu Wave Feminism,” works by Rocksusto, Alicia DeBrincat, and Lex McQuilkin. Through Sun/27.

**Fine Arts Gallery** Fine Arts Bldg, room 238, San Francisco State University, 1600 Holloway; 338-6535. Tues, Thurs-Sat, noon-4pm; Wed, noon-5pm. “MFA Thesis Exhibition,” group show. Through May 15.

**Fraenkel Gallery** 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “America by Car,” photographs by Lee Friedlander. Through Sat/26.

**Frey Norris Gallery** 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. “Sorry,” recent works by Jennifer K. Wofford and Christine Wong Yap. Through Sun/27.

**George Krevsky Gallery** 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. “10 Artists ...10 Points of View,” group show. Through Sat/26.

**Hackett-Freedman** 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Ann Gale. Through Sat/26.

**Hespe** 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. “Recent Landscapes,” paintings by Phoebe Brunner. Through Sat/26.

**Jancar Jones Gallery** 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. Works by Lucas DeGiulio, Bill Jenkins, and Chadwick Rantanen. Through Fri/25.

**Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “Secrets,” works by Rene Lynch. Through Sat/26.

**Kings Gallery, First Unitarian Universalist Church and Center** 1187 Franklin; 776-

4580. Mon-Fri, 9am-4pm; Sun, 9am-3pm. “Transformation,” photographs by the Illuminata photo group. Through Mon/28.

**Little Tree Gallery** 3412 22nd St; 643-4929, www.littletreegallery.com. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. “Come Celebrate the Knowledge You Never Knew You Had,” works by Casey Logan. Through Sat/26.

**Luggage Store Gallery** 1007 Market; 255-5971. Wed-Sat, noon-5pm; and by appt. “Feral,” installation by Monica Canilao and Swoon. Through Sat/26.

**Market Street Gallery** 1554 Market; 290-1441. Tues-Wed, Fri-Sat, noon-6pm; Thurs, noon-8pm; Sun, noon-5pm. “Mythographics — A Point of Departure,” works by Nina Binnington, Tatiana Lyskova, and Inna Razumova. Through April 30. **Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. “A Conversation with the World: San Francisco,” photographic portraits by Lonnie Graham. Through April 30.

**Melt Cafe** 700 Columbus; 392-9290. Daily, 11am-10pm. “In Search of the Ordinary,” photographs by Radio Free Clear Light. Through April 30.

**Million Fishes** 2501 Bryant; (510) 593-7139. Hours by appt. “Medicine,” resident artists group show. Through April 30.

**111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. “Style Savage,” new paintings by Vulcan. Through Mon/28.

**Ping Pong Gallery** 1240 22nd St; 550-7483. Tues, Thurs, 6-9pm; Fri, 11am-5pm. “Double Heading,” works by Deric Carner. Through Fri/25.

**Public Law Group** 350 Sansome, suite 300; 678-3800. By appt. “The Red Queen,” paintings by Maria Nikl. Through April 30.

**Queen’s Nails Annex Gallery** 3191 Mission; 648-4564. Fri-Sun, noon-6pm. “The Mythologists,” works by Steven Brown and Sung Yoon Kang. Through Sat/26.

**Ratio 3** 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. “7 Weavings,” textile works by Ruth Laskey. Through Sat/26.

**Red Ink Studios** 540 Stevenson; 437-9660. Thurs-Sat, 2-6pm. “Mash-Up,” group show of collaborative ceramic pieces. Through Sun/27.

**Root Division** 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. “Taste 2008,” group show on the subject of food. Through Sat/26.

**SF Citadel** 245 Eighth St; 626-1745. “New West Coast Design,” works by contemporary book artists. Through Fri/25.

**San Francisco Exposure Gallery** 801 Howard; www.exposure.org. Sat, noon-5pm. “American Stories,” photographs by Michelle Vignes. Through Sat/26.

**San Francisco Main Library Art, Music, and Recreation Center** San Francisco Public Library, Main Library, 100 Larkin, fifth floor; 557-4425. “Light the Passion, Share the Dream: 2008 Olympic Torch Relay Display,” Olympic photos and artifacts. Through April 30.

**San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Willard Dixon, Rachel Kline, and Charles Valoroso. Through Fri/25.

**Scott Nichols Gallery** 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. “Brett Weston: A Visual Journey (1925-1980),” retrospective; “Small Wars,” works by An-My Lê. Through Fri/25.

**Scott Richards Contemporary Art** 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. “The Electric Image,” works by Chris Kitze. Through April 30.

**Soap Gallery** 3180 Mission; 920-9099. Hours by appt. “Pull Here to Get Everything You Want,” works by Matt Gonzalez. Through April 30.

**Stephen Wirtz Gallery** 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. “New York, Mont St. Michel, Guilin, Chausey,” photographs by Michael Kenna. Through Sat/26.

**Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Mount Analogue,” banners and drawings by John Dugger. Through Sat/26.

**Thomas Reynolds Gallery** 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, noon-6pm. Figurative works from the ‘80s through the present by Jack Hooper. Through Mon/28.

**Thoreau Center for Sustainability** 1016 Torney; 561-7823, www.thoreau.org. Mon-Fri, 9am-5pm. “ReVisions/SF,” paintings on recycled billboards by Peter Schulberg. Through May 21.

**Velvet da Vinci** 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. “Jewelry + Objects,” works by Enric Majoral. Through Sun/27. **SFBG**

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## Bay Area National Dance Week

» **PREVIEW** Can dance save the world? Those of us who are hooked on it like to think so. At the very least, it makes you feel more alive as a human being. But in the cultural pecking order, dance often gets the short stick: you can't buy or own it, hang it on a wall, or sell thousands of DVDs of it. You pretty much have to depend on bootlegs or YouTube to get your fix. Maybe that's why such fervor surrounds Bay Area National Dance Week and its 10 days of dance madness. This year, BANDW celebrates its 10th year with a throw-open-the-doors event designed to give all comers a chance to see or try all manner of free moves: hula hooping, belly dancing, salsa, body orchestration, Scottish country dance, Sufi dancing, Greek dancing, swing, fire twirling, and more. Some 300 participants are on board, the majority from dance companies and studios. For us working stiff, weekday classes take place mostly in the evening, but ODC Dance Commons will offer Dance Week-related classes throughout the day. For those who prefer watching, there will be many free performances as well, ranging from San Jose's sjDANCEco, to Mill Valley's RoCo Dance with Oakland's Axis Dance Company, to San Francisco's Mark Foehringer Dance Project. Get the details of what the good people at BANDW have in store for us from their 24-page brochure, available at select cafés, libraries, and most dance studios. The kickoff conga line event starts Friday at 11:30 a.m. in Union Square. **(Rita Felciano)**

**BAY AREA NATIONAL DANCE WEEK** April 25–May 4, free. [www.bacndw.org](http://www.bacndw.org)

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to [sfbg.com](http://sfbg.com).

## THEATER

### OPENING

**Coco** Eureka Theatre, 215 Jackson; 255-8207. \$22-38. Previews Thurs/24-Fri/25, 8pm. Opens Sat/26, 6pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Additional matinee May 3, 1pm. Additional show May 7, 7pm. Through May 11. Andrea Marcovicci stars in 42nd Street Moon's musical production about the life of the French designer, Gabrielle Coco Chanel.  
**Out Cry** Next Stage Theater, 1620 Gough; [www.internationaltheaterensemble.com](http://www.internationaltheaterensemble.com). \$15-25. Opens Fri/25, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through June 1. Felecia Faulkner, a cousin of the famed Southern writer and close friend of Tennessee Williams, portrays the lead role in the belated playwright's drama.  
**Son of Sam I Am** Garage, 975 Howard; 585-1221, [www.pusworks.org](http://www.pusworks.org), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-20. Opens Thurs/24, 8pm. Thurs-Sat, 8pm. Through May 3. Chicago-based Performers Under Stress take on short and obscure works by Samuel Beckett.

### BAY AREA

**Figaro** Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$13.50-69. Previews Fri/25-Sat/26, 8pm; Sun/27, 7pm; April 30, 4pm. Opens Tues/29, 8pm. Runs Tues and Fri-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also

Sun, 2pm). Through June 8. Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart's opera by incorporating characters from the plays of Pierre Beaumarchais into the action.

**Hard Laughter** The Wooden Duck, 1848 Fourth St., San Rafael; 454-2787, [www.altertheater.org](http://www.altertheater.org). \$20-25. Opens Fri/26, 8pm. Runs Thurs-Sat, 8pm; Sun, 7:30pm. Through May 18. Alter Theater presents a world premiere adaptation of Anne Lamott's first novel.

**Love Person** Marin Theatre Company, 397 Miller, Mill Valley; 3885208, [222.marintheatre.org](http://222.marintheatre.org). \$20-35. Previews Wed/23, 7:30pm; Thurs/24-Sat/26. Opens Sun/27, 2pm. Runs Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 5pm. Through May 18. Using a variety of communication methods, including sign language, text messaging, and Sanskrit, playwright Aditi Brennan Kapil tells the love stories of two sisters.

**War and Peacemeal, the Musical** College of Marin Theatre Arts Department, Studio Theatre, Kentfield Campus, 835 College, Kentfield; 485-9385. Opens Fri/25, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through May 11. Inspired by Aristophanes' *Peace* and including improvised musical accompaniment, the comedy draws parallels between the US invasion of Iraq and the 10-year conflict between Sparta and Greece.

### ONGOING

**American Bar and Last Call** Stage Werx Theatre, 533 Sutter; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Thurs/23-Sat/26, 8pm. Harley Brown's Cafe presents a world premiere of two one-acts set in bars.

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture

continues with new characters, costumes, and skits.

**The Book of Liz** Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, [www.custommade.org](http://www.custommade.org). \$15-25. Extended run: Wed/23-Sat/26, 8pm. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedaris's comedy to life in a rendition directed by Christopher Jenkins.

**Defending the Caveman** Marines Memorial Theatre, 609 Sutter; 771-6900, [www.marinesmemorialtheatre.com](http://www.marinesmemorialtheatre.com), [www.defendingthecaveman.com](http://www.defendingthecaveman.com). \$55. Wed/23-Sat/26, 8pm (also Sat, 3pm); Sun/27, 3 and 7pm. Bay Area native Rob Becker stars in his comedy about the battle of the sexes, the longest running Broadway solo show.

**Coronado** SF Playhouse, 533 Sutter; 677-9596, [www.ticketweb.com](http://www.ticketweb.com). \$20-38 (\$65 opening night gala). Wed/23-Sat/26, 8pm (also Sat, 3pm). Dennis Lehane's reputation as a novelist of the hard-boiled genre, including sordid redemption tales like 2002's *Mystic River* (HarperTorch), makes the subject matter of his first play a promising enterprise. In SF Playhouse's able if uneven West Coast premiere (the play debuted in New York in 2005), *Coronado* unfolds intriguingly, in gritty but witty dialogue heady with a whiff of destiny or doom. If the past plays constant companion to the three couples warming the Naugahyde booths and barstools in Lehane's barroom noir, it's worked so cunningly into the plot and mise-en-scene that it starts to take on the unmistakable air of fate. Lehane's Southwestern setting doesn't offer the same familiarity and depth of scene that come with his New England-based thrillers, which may contribute to some waywardness, but director Susi Damilano keeps the pace lively and the performances from her strong cast focused throughout. (Avila)

» **Fences** Lorraine Hansberry Theatre, 620 Sutter; 474-8800, [www.lhtsf.org](http://www.lhtsf.org). \$22-36. Extended run: Thurs/24-Sat/26, 8pm; Sun/27, 2pm. August Wilson reportedly called Lorraine Hansberry Theater one of the best interpreters of his work, and it's easy to see why in this graceful and powerful production of Wilson's 1987 Pulitzer Prize-winning drama about the life and family of garbage man Troy Maxson in 1950s Pittsburgh. Artistic director Stanley E. Williams has assembled another fine cast — led by an outstanding Alex Morris in a revelatory turn as Troy — with staging dependably meticulous and astute throughout. A former star hitter for the Negro Leagues who was too old to play for the majors by the time baseball was finally integrated, Troy harbors deep distrust and resentment for a system that unjustly checked his talent along with a bitterness that poisons his relationship with son Cory (Axel Avin Jr.), a possible college football star, and wife Rose (a radiant Elizabeth Carter), who suffers from Troy's restless affair with another woman. Wilson's trademark blending of dramatic realism and a dreamlike symbolism was never more aptly encapsulated than in the title image, corresponding to a literal backyard fence Troy builds with his son's reluctant labor as well as the ambiguous emblem it becomes for the fences dogging Troy's life, fences he once defeated as a homerun hitter, fences that kept him from fulfilling his potential, fences he has since been building around himself and his family. (Avila)

**Flaming Sin: London's Grand Guignol** Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, [www.thrillpeddlers.com](http://www.thrillpeddlers.com), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20 (\$69 for "shock box" seats). Fri-Sat, 8pm. Through May 3. Going to the Hypnodrome, where Grand Guignol theater company Thrillpeddlers dwell, is spooky enough. The cast of characters that greet you as you enter the ramshackle warehouse situated on a deserted SoMa corner under a freeway overpass exude a distinct Addams Family vibe. Even though they couldn't be more welcoming, you can't help be a little fretful of these macabre-loving creatures of the night. What might they do to you once you've let your guard down? It's guaranteed that they'll treat you to an arousing evening of theater, as they have done for many audiences over the past 18 years. The current production brings to life an early work of Noel Coward's, *The Better Half*, written for the Grand Guignol of London in 1921 when the master of English wit was only 22, and then swiftly buried by Lord Chamberlain, who did not approve of the "loose" morals depicted in this short, sexy one-act in which Alice Louise as Alice executes the loquacious dialogue at just the right clip. After that little joy ride, André de Lorde and Alfred Binet's thoroughly eerie *Old Women* traps you in a deep freeze. The post-show skits and film clips range from the kinky to



creepy — especially when the lights go all the way out. (Giattina)  
**hotshot** Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006, www.guerrillarep.org. \$10-15. Thurs/24-Sat/26, 8pm. Three San Franciscan men share a common bond of crystal meth addiction in the world premiere of Terrence Beswick's play performed by Guerilla Rep.

**LUV** Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$10-30. Extended run: Wed-Sat, 8pm. Through May 3. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.

**The Maids** SF Playhouse, 533 Sutter; www.ticketweb.com. \$17-22. Wed/23-Sat/26, 8pm. Tom Bentley directs dudes Scott Nordquist and Lewis Heathcote in Jean Genet's class-conscious play about two sisters/lovers/servants.  
**Medea Knows Best** Exit Theatre, 155 Eddy; 673-3847, www.theexit.org. \$12-20 sliding scale (\$10 for previews). Thurs/24-Sat/26, 8pm. This year's DIVAfest presents The Nebunele Theatre Company from Seattle in a world premiere of an updated doo-wop musical version of the Greek tragedy.

**Monkey Room** Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. \$20-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through May 4. In Kevin Fisher's new play, a researcher goes to great lengths to find a vaccine for HIV before her funding runs out.

**Point Break Live!** Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Riches** Phoenix Theatre, 414 Mason; 239-4928, www.tripleshotproductions.org, www.phoenixtheatresf.org. \$20. Thurs/24-Sat/26, 8pm; Sun, 2pm. For their first production, Triple Shot performs in Lee Blessing's play about a marriage gone wrong.

**7 Sins** Theatre Rhinoceros, studio, 2926 16th St; 861-5079, www.therhino.org. \$10. Fri/25-Sat/26, 8pm. James Judd stars in a comedic solo show about his life of committing cardinal acts of badness.

**Strange Travel Suggestions** Marsh Studio Theatre, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Thurs/24-Sat/26, 8pm. Jeff Greenwald spins tales from his travels abroad.

**Thrill Me: the Loeb Story** New Conservatory Theatre Center, Walker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through May 4. Stephen Dolginoff bases his play on the true story of two young Chicago law students who became known as the "thrill killers" in 1924.

**Tings Dey Happen** Marsh, 1062 Valencia; 826-575, 1-800-838-3006, www.themarsh.org, www.brownpapertickets.com. \$15-35. Extended run: Fri/25, 8pm; Sun/27, 2pm.

Working with director and veteran solo performer Charlie Varon, Dan Hoyle remounts his powerfully etched human-scale impression of the scope of oil politics in Nigeria as he discovered it during a 10-month trip in 2005 as a Fulbright scholar. Without benefit of costume or scenery and with merely an atmospheric sound design (courtesy of David Hines) and some key lighting shifts (done by Patti Meyer), Hoyle plays more than 20 characters based on people he met and interviewed. Affecting the pidgin English that is the lingua franca of Nigeria and smoothly transitioning through various postures and demeanors, Hoyle re-creates his reception as a white American sore thumb. We travel with him widely, from stops at the United States embassy and local bars frequented by expat oil workers to the territory of dozens of militia groups at war with the state and one another for the liberation of the delta and a share of the oil money. There's a certain admirable audacity in Hoyle's Nigeria project, not just in his fearless reconnaissance of deeply troubled waters but in his willingness to boldly assume the voices and personae of ordinary Nigerians, to step inside their perspectives and encourage his American audiences to follow. The play's two hours could stand trimming and focusing. Nevertheless,

Hoyle's work brings a burgeoning talent to a still woefully neglected subject that is both absorbing in its dramatic complexity and urgent in its political impact. (Avila)

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**Winnie the Pooh** Young Performers Theatre, Fort Mason Center, Marina and Buchanan, bldg C, third floor; 346-5550, www.ypt.org. \$7-10. Sat-Sun, 1pm (also Sun, 3:30pm). Through May 18. Pooh and the gang get into the usual mischief.

## BAY AREA

**Caroline, or Change** Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. \$25-61. Wed/23, 7:30pm; Thurs/24-Sat/26, 8pm; Sun/27, 7pm. TheatreWorks performs Tony Kushner's blues, gospel, and Motown musical about an African American woman working as a maid in the South during the '60s.

**The Emperor's New Clothes** Julia Morgan Center for the Arts, 2640 College, Berk. (925) 798-1300, www.activeartstheatre.org. \$14-18. Sat/26-Sun/27, 2pm. Active Arts Theatre for Young Audiences put on a musical version of the Hans Christian Andersen fairytale.

**Foxfire** Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. \$11-18. Fri-Sat, 8pm; Sun, 2pm. Through May 11. An Appalachian widow grapples with keeping her farm or selling it in Susan Cooper and Hume Cronyn's play.

**Future Me** Berkeley City Club, 2315 Durant, Berk; (510) 436-5085, www.theatrefirst.com. \$23-28 (\$10 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through May 4. The revelation of kiddie porn on the laptop of a promising young English barrister (Dana Jepsen) leads to exposure of an illicit relationship, sending him to prison and his journalist fiancée (Maggie Mason) into a personal and professional quandary over the period of his incarceration and anxious reintegration into society. TheatreFIRST's well-cast US premiere of Stephen Brown's 2007 drama unfolds on director Dylan Russell's spare and intimate stage at the Berkeley City Club, accented (by designer Wesley Cabral) with American Apparel-type advertisements trading teasingly on underage sexuality. Along the way, *Future Me* voices the perspectives of not one but three child molesters, the prison's rehabilitation counselor, and the adult casualties in our first perpetrator's personal circle (we never see or hear from the child), laying them all out in snapshot scenes spanning several years.

The drama skirts the similarly gray terrain of another recent British import, David Harrower's *Blackbird*, which alighted at ACT this time last year. But where *Blackbird* unsettled by giving stage time equally and exclusively to perpetrator and victim (in the course of one fraught meeting years after the event), *Future Me*'s complexity is self-consciously far-flung and far more limited — the play's moral repugnance for the act being never in doubt but steadily underscored. (Avila)

**Midsummer Night's Dream** Center Repertory Company, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. \$15-40. Wed/23, 11:30am and 7:30pm; Thurs/24-Sat/26, 8pm. The company performs William Shakespeare's comedy set in a fairy-inhabited woods.

**Pear Slices 2008** Pear Avenue Theatre, 1220 Pear, unit K, Mountain View; (650) 254-1148, 1-800-838-3006, www.thepear.org, www.brownpapertickets.com. \$15-30. Thurs/24-Sat/26, 8pm; Sun/27, 2pm. Kristen Lo and Michael Pease direct five new short plays.

**The Trojan Women** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.aurora-theatre.org. \$40-50. Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 11. Ellen McLaughlin reimagine the Greek classic for the Aurora Theatre Company.

**Turn of the Screw** California Conservatory Theatre, 999 East 14th St., San Leandro; (510) 632-8850. \$20-22. Fri/25-Sat/26, 8pm; Sun/27, 2pm. Jeffrey Hatcher adapts the Henry James thriller in this production.

**Uncle Vanya** Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.brownpapertickets.com. \$10-12. Fri-Sat, 8pm. Additional show, May 15, 8pm. Through May 17. Actors Ensemble of Berkeley present a new adaptation of Anton Chekhov's play directed by and starring Stanley Spenger.

**Bay Area National Dance Week** April 25-May 4. Free. www.bacndw.org. See pick box.

**San Francisco Luna Kids Dance Spring Gala** Cliff Bar Theaer, 1610 Fifth St., Berk; (510) 644-3629, www.lunakidsdance.org. \$35-250 sliding scale. Sat, 7pm. The evening of dance performances and live music raises money for youth dance education.

**Jin Xing Dance Theatre** Memorial Auditorium, Stanford University, 551 Serra Mall, Stanford; (650) 725-2787, liveleyarts.stanford.edu. \$12-50. Sat, 8pm; Sun, 2:30pm. In their US debut appearance, the company helmed by a former male Chinese army colonel turned female choreographer performs to Carl Orff's *Carmina Burana*.

**American Joe** Marsh, 1072 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$8-12 sliding scale. Wed, 7:30pm. In Lisa Reynal's autobiographical solo show, a pacifist and the important relationship she has with a G.I., her 19-year-old brother.

**Bijou** Martuni's, Four Valencia; 241-0205, www.dragatmartunis.com. \$5. Sun, 7pm. soulful baritone Dennis Sanchez, pianist Ben Price, and Broadway tenor Caleb Draper perform at the regular cabaret event hosted by Trauma Flintstone.

**Brian Shapiro's CultureWorks** Garage, 975 Howard; 283-8052, www.975howard.com, www.cultureworksin.org. \$10-15. Tues, 8pm. Through May 20. The performance artist combines text, movement, and song for his solo show, *In Time and Spacey*.

**Clowns of Pi** Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$9-20 sliding scale. Thurs-Sat, 8pm. The troupe stretches the boundaries of clowning in *Sexy with Sexy Friends*.

**CounterPulse's Third Anniversary May Day Performance** CounterPulse, 1310 Mission; 1-800-838-3006, www.counterpulse.org, www.brownpapertickets.com. \$20-25. Sun, 8pm. The arts and culture space celebrates its birthday with performances by AXIS Dance Company, Jess Curtis/Gravity, Joe Goode Performance Group, and more.

**DIVA Cabaret** Exit Theatre, 155 Eddy; 673-3847, www.theexit.org. \$15. Fri-Sat, 10pm. The Exit Theatre's seventh annual showcase of female artistic prowess, DIVAfest, is underway. Among much else, that means another run of Diva Cabaret, the late-night staging of song and sass hosted by rule-bender and honorary diva Sean Owens (*Girlesque, Odd By Nature*). Featuring a repertoire of songs by composer and accompanist Don Seaver (Owens's longtime collaborator) with lyrics by Owens, performer Mia Paschal, and Diane Valory, this enjoyably lounge-y evening takes its cue from the smart, playful material and smoothly casual performances of seven chanteuses (all veterans of DIVAests past) and the off-the-cuff drollery of a cussless Owens (wrapped in a luxurious gown of cherry-blossom pink satin designed by Kathryn Wood). Revisiting material from past shows, the songs combine humor, grit, and a variety of musical moods. From *Girlesque*'s "This Town Could Use Me" ("about a tranny hooker with a heart of gold," in Owens's succinct summation) to the sultry bossa nova of "Kiss Me As

**The California Touring Project** Counterpulse, 1310 Mission; 1-800-838-3006, www.counterpulse.org, www.brownpapertickets.com. \$12-20, sliding scale. Cid Pearlman, Liam Clancy, and casebolt and smith perform in a mixed program.

**Fourth Annual CubaCaribe Festival** Dance Mission Theater, 3316 24th St; 273-4633, www.cubacaribe.org. \$18-22. Thurs/24-Sat/26 and May 1-3, 8pm; May 4, 2 and 7pm. See Picks, pg 28.

**InkBoat** Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787, www.ybca.org. \$26-30. Thurs-Sat, 8pm. Shinichi Iova-Koga's experimental movement company gives a world premiere performance of *c(H)ord*. See Picks, page 18.

**San Francisco Ballet** War Memorial Opera House, 301 Van Ness; 553-4655, 865-2000, www.sfballet.org. \$20-265. Tues and Thurs-Sat, 8pm (also Sat, 2pm); Wed, 7:30pm; Sun, 2pm. Through April 30. This year's New Works Festival features 10 world premieres.

## BAY AREA

**Berkeley Dance Project** 2008 Zellerbach Playhouse, UC Berkeley Campus, Spieker Plaza, near Bancroft and Telegraph, Berk; (510) 642-8827, theater.berkeley.edu. \$10-14. Fri/25-Sat/26, 8pm; Sun/27, 2pm. Students from the dance department perform work by featured choreographers Jess Curtis, Kim Epifano, and Ariel Osterweis Scott.

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## PERFORMANCE

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If" and the soulful rocker "Liberation" (which shrewdly imagines a duet between Angela Davis and Patty Hearst), there's a little something here for everyone. (Avila).

**Fauxgirls** Kimo's Penthouse, 1351 Polk; 885-4535. Sat, 10pm. \$10. Female impersonators Victoria Secret, Pinky Bubbles, Mini Minerva, and more return to the long-running drag show's original location.

**Ghosts and Girls** Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org. \$15-25. Fri, 8pm; Sat, 2pm. Japanese Noh artist Brenda Wong Aoki tells supernatural stories set to jazz performed live by Mark Izu.

**The Magnificence of the Disaster** Exit Stage Left, 156 Eddy; 1-800-838-3006, www.theexit.org. Fri-Sat, 8pm. \$12. Rebecca Fisher stars in a solo show about her mother's murder and how it tears her wealthy Memphis family apart.

**Marga's Funny Tuesdays** Harvey's, 500 Castro; www.myspace.com/margasfunnytuesdays. Free (one drink minimum). Tues, 9pm. On the last night of the comedy series, host Marga Gomez performs with Scotty the Blue Bunny and Johnny Steele.

**Mademoiselle Kiki's Cabaret D'Amour** Broadway Studios, 435 Broadway; 596-8333, www.frenchcabaret.net. \$18-25. Fri, 8pm. The evening of Old World cabaret features the songs of Edith Piaf.

**Mortified** Make Out Room, 3225 22nd St; www.getmortified.com. \$12-15. Fri-Sat, 8pm. Storytellers relive their awkward youth in the monthly tell-all event.

**Katy Sagal** Razz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therrazzroom.com. \$45-47.50. Thurs-Sat, 8pm; Sun, 7pm. The entertainer best known for her role as Peg Bundy on *Married with Children* and who also sang back up on a Kiss record returns to her first love, music.

**SPF7** Dark Room, 2263 Mission; www.brownpapertickets.com. \$10. Fri-Sat, 8pm. The sketch comedy troupe performs new material in *John Williams Is a Dick*.

**Strip-O-Rama** Citadel, 1277 Mission; www.ban4theclub.org. Fri, 6:30pm. \$15-20. Women strip for women at a trans-friendly event with hostesses Midori, Kelly B., Lydia McLane, and Miss Indigo Blue.

**Teatro ZinZanni** Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

**War Harvest** Exit Theatre, 155 Eddy; 673-3847, www.theexit.org. Free. Sat, 3pm. Pireeni Sundaralingam presents, as part of Divafest, a staged reading of her play about families fleeing the civil war in Sri Lanka.

## BAY AREA

**Fourth Annual Circus for the Arts in Schools** Kofman Auditorium, 2200 Central, Alameda; 1-800-838-3006, www.circusforarts.org. \$10-12.50. Sun, 1 and 4pm. The circus show raises money for programs in Alameda schools.

**Gilbert and Sullivan: Straight Up with a Twist** Leshner Center for the Arts, 10610 Civic Dr., Walnut Creek; (925) 943-7469, www.lamplighters.org. \$13-46. Wed, 8pm. Lamplighters Music Theatre's latest musical gives a behind-the-scenes look at Broadway's dynamic duo.

**Nikki Giovanni** James Moore Theatre, Oakland Museum of California, 1000 Oak; Free. Thurs, 7:30pm. The poet and activist reads her work at a National Library Week celebration.

**Grease** Florence Schwimley Little Theatre, Berkeley High School, Allston and Martin Luther King, Jr. Way, Berk; (510) 332-1931. \$5-15. Fri/25-Sat/25 and May 2-3, 8pm; Sun/27, 3pm. Berkeley High students doo-wop their way back to the '50s in the popular musical about teenage love.

**Korean-American Annual Cultural Show** Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. \$5. Sat, 8pm. Students from UC Berkeley perform tae kwon do, drama, music, comedy, and more in the Korean tradition.

**Refugee Nation** La Peña Cultural Center, 3105 Shattuck; (510) 849-2568, www.lapena.org. \$20-25. Fri, 8pm. Lailani Chan and Ova Saopeng recounts the difficult experiences of Laotian immigrants.

**The Third Annual Shakespeare Intensive** The Berkeley Unitarian Fellowship, Fireside Room, 1925 Cedar, Berk; (510) 276-3871. \$5. Mon, 7:30pm. Through May 12. Subterranean Shakespeare presents various works by William Shakespeare. **SFBG**



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**April 26, 10 AM - Noon:**  
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**May 3, 10 AM - Noon:**  
Back to the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza  
Claire Peaslee, Naturalist  
Elizabeth McKenzie, author of MacGregor Tells the World and Stop That Girl  
The Perceptive Mike Greensill  
And much, much, more!

**May 10, 10 AM - Noon:**  
At the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza  
Sylvia Brownrigg, author of Morality Tale, and The Delivery Room  
Rabih Alameddine, author of The Hakawati  
Mary Roach, author of BONK: The Curious Coupling of Science and Sex  
The Superb Mike Greensill

**May 17, 10 AM - Noon:**  
Live from a fabulous location, TBA:  
Jim Sheeler, author of Final Salute  
The Dramatic Mike Greensill

**May 24, 10 AM - Noon:**  
Back to the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza  
Eleanor Coppola, author of Notes on a Life  
John Straley, author of The Big Both Ways  
The Lively Mike Greensill

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**EVENTS**

**"Get Your Portfolio in Order"**

**PREVIEW** The most frustrating part of my stint here at the *Guardian* is high-resolution photographs. Every week, I scour the Internets, make phone calls, and sit on the edge of my bootleg swirly chair waiting for artists, or their publicists, or their cousin's next-door neighbor to get me a photo that works in the paper. I try to look at it as the not-so-romantic side of honing my skills in investigative music journalism. Yet this weekly conundrum highlights the single biggest obstacle many emerging artists face: how to effectively market, publicize, and distribute their work. Granted, I had no idea there was a difference between a high-resolution photograph and a MySpace picture until I got here. But the stakes for an emerging artist are far greater. I'm certainly not trying to knock any artist — emerging or established — who doesn't live by the constraints of deadlines, e-mails, or fatty digital cameras. But let's be real: artists need to become businesspeople so other people can enjoy their shit. Many of us don't equate artistic expression with business acumen, even among the high rollin' artists who monopolize our iTunes and can afford people to be organized *for* them. So what might someone of limited means do to brush up on their business skills sans publicist or marketing firm? Check out the "Get Your Portfolio in Order" workshop, led by Intersection for the Arts' Kevin Chen. He'll teach you how to make your portfolio and résumé dazzle, and impart tips on how to stand out in an increasingly nuanced art world. **(Jamilah King)**



**GET YOUR PORTFOLIO IN ORDER** Sat/26, 2 p.m., \$45. Intersection for the Arts, 446 Valencia, SF. (415) 626-2787, [www.theintersection.org](http://www.theintersection.org)

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

**WEDNESDAY 23**

**"Restoring America's Place in the World"**  
Commonwealth Club, 595 Market, 2nd floor, SF; (415) 597-6705. 6:30pm, \$20. Surely if America has fallen in the esteem of the unwashed masses of, well, filthy non-Americans in the world, we can bomb our way back into their good graces. Right? Nothin' a little war won't cure, eh George? Peter Scoblic, editor of *The New Republic* and author of *U.S. vs. Them* (Penguin, 2008) has a different take on things. Probably just means he's a godless Commie. Where's Joe McCarthy's ghost when you need him?

**THURSDAY 24**

**Windows "Portraits of Mom" Studio 1878**  
Union, SF; [www.portraitsofmom.com](http://www.portraitsofmom.com). Through May 11, 11am-6pm, free. Yeah, the "Windows" in the title here is the same Windows operating system made by Bill Gates, i.e. Microsoft. And, in another surprising show of good will to go with the humanitarian Gates Foundation he's established, Mr. Big is offering free photographic portraits of you and your moms for Mother's Day. Yeah: Free! Can you believe it? This is going to make it a lot harder for me to call Gates a "motherless bastard" the next time Internet Explorer crashes.

**FRIDAY 25**

**"2nd Skin: Imaginative Designs in Digital and Analog Clothing"** Exploratorium, 3601 Lyon; (415) 563-7337. 7-11pm, \$9-14. This preview of the "2nd Skin" exhibit will include such awesome new gear as Hannah Perner Wilson and Mika Satomi's *Massage Me*, "an interactive, wearable computer that allows users to play a video game and massage a friend at the same time" — this is clearly something high tech and not what you did on the couch last Saturday with your girlfriend while playing *Halo*. Also featured is Takehito Etani's *Masticator*, headgear that gives audio-visual feedback of chewing during meals — you know, in case you're not chewing loud enough for everyone else to enjoy. And you thought the future would be full of useless gadgets ...

**SATURDAY 26**

**"Ask the Doctors: Anal Massage for a Healthy Prostate"** Good Vibrations, 1620 Polk, SF; (415) 345-0400. 6:30-7:30pm, free. Well, I think the first thing to ask the doctors is: do sentences contain verbs and end with question marks? Clearly, whoever titled this talk didn't have a PhD in English. Call me shy or even repressed, but this seems like something one may want to ask the doctors ... online. I can only imagine the anal acolytes present at this shindig. Oh, and the verdict on anal massage? I don't know if it's making my prostate any healthier, but I'm giving myself one *right now*.

**SUNDAY 27**

**"Liberating the Mind from the Slavery of Its Own Ideas"** Saint John Coltrane Church, 1286 Fillmore, SF; RSVP to [jfmpresents@lamarangdrol@gmail.com](mailto:jfmpresents@lamarangdrol@gmail.com). 4:30-6:30pm, \$150-50 sliding scale. Take a look at the title of this discussion by Lama Rangdrol. Whew. That's some heavy stuff right there. But, it's also a fancy way of saying, "get over yourself." Now, I'm not saying that I'm the most enlightened guy around — just reading these listings proves that — but can you imagine if the George W. Bush administration attended this speech ... eight years ago?

**TUESDAY 29**

**"Personal Stories from People Who Stutter"** Alliant International University, Room 217, 1 Beach, suite 100, SF; 955-2164. 6:30-7:30pm, free. Ah, Christ ... do you realize how hard it is for me to pass up the easy (and bad, and hurtful) jokes on this one? Seriously, do you have any idea? This event welcomes children and their parents to learn about stuttering and "find community." But tell me this: where can an unrepentant smart-ass with a good heart go to find community? The listings column in the local weekly? **SFBG**



# CC riders

Scott MacDonald traces Canyon Cinema's decades-long zigzag

By Max Goldberg

> a&eletters@sfbg.com

**LIT** When filmmaker Bruce Baillie founded Canyon Cinema in the early 1960s, it was a backyard bohemia to show artisanal films and drink wine with

neighbors. But it quickly took root as a cooperative serving the needs of a movement of underground filmmakers. In scholar Scott MacDonald's lovingly detailed history, *Canyon Cinema: The Life and Times of an Independent Film Distributor* (University of California Press, 480 pages, \$29.95), Baillie's early shambling is halcyon past, a sweet moment of spontaneous invention that then, rather surprisingly, begot a sustainable model for communal eclecticism.

Canyon wasn't the only game in town — indeed, MacDonald describes the New York Film-Makers' Cooperative, which preceded Canyon, as "a single instance of an idea whose time had come." But the organization's underlying West Coast flavor, open channels of communication, and relatively clean distribution record put it at the center of an unwieldy film culture.

Drawing from a wealth of primary materials, MacDonald has woven a compelling narrative of American avant-garde cinema. One hardly needs to be aware of obscure corners of the underground to appreciate the book's lively mix of voices. MacDonald doles out generous segments of *Cinemaneews*, Canyon's in-house clearinghouse for letters, critiques, advice, poems, recipes, and — in later years — extended interviews with the anointed giants of the avant-garde.

Among *Canyon Cinema's* five historical "portfolios," we get a full panorama of Canyon's burning personalities: Baillie's Zen road correspondences (describing pies that contain grapes and flowers); John Lennon's zonked fan letter to Bruce Conner; Conner's fierce riposte to Jonas Mekas' NY Cinematheque; Saul Landau's exposé of police pressure on a local Jean Genet screening; a photograph of the board of directors forming a naked pyramid; Stan Brakhage holding forth on etymologies; Robert Pike's thoughtful report on how programming avant-garde cinema in peep houses could be a profitable venture;



a tender letter from Will Hindle worrying over teaching filmmaking in art institutes; George Kuchar comics; and last, a precious line from Commodore Sloat: "Maybe more bits of film history next letter: Hollis Frampton and my junior high astronomy book (which he won't admit he has and has refused to return)."

*Canyon Cinema* is wonderful in its particulars. It's a pleasure to explore the depths of an organization that was emblematic of the counterculture without being beholden to it. Of course, being located in San Francisco and Sausalito, it had a pretty good view. Canyon keeper and former Pacific Film Archive programmer Edith Kramer recalls of the 1967-69 heyday that "The East Coast people were coming out; *everybody* wanted to come out — for the right reasons and the wrong reasons." Already in 1968, Robert Nelson writes of "the ever-growing dirge of psychedelica that in three years has gone from far-out to *ad nauseam*." Things dry up a bit with the intellectualization of the '70s, though there are passionate, nothing-for-granted debates over the currents of the co-op's milieu.

One suspects this overarching prudence is because, as filmmakers and co-op members, these people were intimately familiar with the economics of personal expression. Canyon is a romantic, idealistic group, but also a utilitarian one. Despite frequent brushes with insolvency, the amazing fact remains: "During the past 40 years, Canyon has evolved into the most dependable distributor of alternative cinema in the United States, and it has done so without betraying the fundamental principles on which it was founded." **SFBG**

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# food + drink

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## Let's go to the board

By Paul Reidinger  
 > paulr@sfbg.com

The French love their chalk, and no wonder. Chalk makes possible some of France's most prized wines, from the sparkling cuvées of Champagne to the wonderful, mineral whites of the Loire Valley. It's also useful for writing on chalkboards, which tend to be ubiquitous in French restaurants and on sidewalk sandwich boards outside of same. One of the great pleasures of Paris is scanning these boards while strolling the city, pondering the plats du jour and formules as mealtime approaches.

The French word for "chalkboard" — actually, "the chalkboard" — is *l'ardoise*, and, in a slight slap of irony, there is no sandwich-style chalkboard on the sidewalk in front of L'Ardoise, which opened late in the winter in the old Los Flamingos space in Duboce Triangle. There are no sandwiches on the menu either, for that matter, which isn't surprising since the restaurant only serves dinner. There is, however, a sizable chalkboard inside, hanging on a wall not quite opposite the bar. The board lists the day's specials, and if it's too awkward to crane your neck so you can read it, you

can count on your server to report its offerings with efficiency.

The cheerful starkness of Los Flamingos has given way to the look of a fin de siècle literary salon. The floors are covered in claret-and-gold floral carpeting; the walls are a throbbing red, and the furnishings emphasize dark wood. It would not be difficult to imagine Proust in the next room, scribbling away. Of course, there is no next room. There's just the kitchen, presided over by Thierry Clement, whose pedigree includes a recent stint at the enduringly fine Fringale. If his first menus at L'Ardoise are more neighborhoody than Fringale's — which is, after all, a city-center restaurant with a broad and venerable reputation — they do as ably answer the urge to eat.

L'Ardoise, then, is the comfy local bistro this arboreal part of town has been waiting for. Its obvious near relations are Le Zinc (in Noe Valley), Le P'tit Laurent (in Glen Park), and Zazie (in Cole Valley), and it certainly matches up well against any of them. It helps that bistro cooking is a well-established culinary genre, and Clement knows the drill. But I did wonder why there was no pot of Dijon mustard to accompany

the otherwise appealing, if mainstream, charcuterie plate (\$9): an array of two squares of pâté (one made with liver), a shower of oily, garlicky saucisson coins, and a jumble of green and black olives, cornichons, and caperberries. The lack of mustard wasn't fatal, but it was noticeable.

Better was a shallow bowl of tiger-prawn ravioli (\$10) in an herb cream sauce. Cream can be a silent killer, like being smothered by soft white pillows, but here the prawns were big, sweet, and juicy enough to assert themselves through both the butterfat and the free-form drappings of pasta.

Seafood gratin (\$19) was very much like a seafood stew or even a bouillabaise, only less moist. The oblong serving crock swelled with sea scallops, prawns, halibut cubes, and diced potatoes, all of them toe-deep in a broth of white wine and herbs enlivened by a broad anise hint of Pernod (or some other kind of pastis). A sprinkling of bread crumbs had been baked on top for the gratin effect. What gave pause wasn't the dryness but the under-salting; Chief Many Phones had to apply several jolts from the table shaker to revive the patient.

Steak frites is a bistro standard, but Clement's kitchen isn't above

having some fun with it. The steak here turned out to be a chunk of seared Black Angus filet mignon (\$27), plated with a heap of confit potatoes (basically homemade chips), a woodpile of steamed green beans (too broad to be proper haricots verts, so Blue Lake, perhaps), and some nicely dressed mescun. Despite the reassuring nomenclature, I had doubts about the beef before it arrived; "filet mignon" is a grand name but often dry and tasteless in fact. Not this time.

Our side order of sautéed spinach (\$5) reached the table in a miniature Le Creuset crock, red enamel on cast iron, complete with top: a nifty flourish in the manner of Fleur de Lys, and the spinach was well-seasoned, although whenever you're eating low-fat spinach you can't help but think wistfully about the times you've eaten creamed spinach.

Pears: as much as I like them fresh (at least if they're crisp), I am left disappointed by most pear desserts. Pears poached in red wine? Pass. I would rather have a glass of Poire William (the pear eau de vie), or, better, armagnac. But L'Ardoise's kitchen has come up with a splendid use for the pear: It's the star of a tarte tatin (\$7), a disk about the size one of those single-

serve cheesecakes, with the pear slices caramelized to a voluptuous amber. They're neatly arranged atop (or, originally, underneath, since tartes tatin are baked pastry side up, then inverted for serving) a layer of pastry we found to be undistinguished even beyond its thinness. Pastry should be flaky, not tough. But at least there wasn't much of it, and the pears were absolutely winning.

L'Ardoise doesn't seem to have suffered from the lack of sidewalk sandwich boards. The place is already jammed in the evenings, with well-dressed groups of thirty- and fortysomethings waiting just inside the door for tables. The door has an annoying way of flopping open, so if you're averse to drafts, ask for a table well inside. It's nice and toasty under the chalkboard. **SFBG**

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### Fly, read, eat!

Even the best-laid dietary plans can go awry when dieters make pilgrimages. Air travel in America entails many gaudy food horrors, from cold and grudging \$8 airport sandwiches (even if sold under such reassuring signage as that of Il Fornaio and Firewood Café) to the minuscule packages of Lorna Doones the flight attendants fling at you, as though they are warders in a dingy, 19th-century French prison and you are a prisoner consigned to the deepest dungeon, which happens to be airborne. I have been reading Alexandre Dumas' *The Count of Monte Cristo* — a superb potboiler — but the book is too fat to carry comfortably on a plane. Air travelers must give priority to survival rations, not the fate of the honorable Edmond Dantès.

Although the wastefulness of American life is everywhere visible, it is nowhere more apparent than in the infrastructure of people-moving and people-storage: at airports, on planes, in hotels. Even the most miserly crumbs and dribbles are carefully packaged in cellophane or foil, presented with too many napkins and swizzle sticks, or sealed in plastic bottles under plastic caps. Later, the prison guards move up and down the center aisle, holding open their trash bags while we chuck it all in there: recyclables, compostables, authentic trash.

*Do the airlines and airport cafés sort through the waste stream?* I found myself wondering as I obediently tossed my leavings into the sack, including a spent copy of *Artforum* magazine. While so much of the waste is generated unnecessarily, so much that *is* justifiable could be composted or should be compostable. Food-stained paper is an easy case, of course. But what about the bad novels being hawked to a captive and famished public desperate for diversion while their stomachs grumble and their flights are delayed or cancelled? All books are compostable in theory, but why can't airport books be printed on some kind of cornstarch paper, so they could be flushed down the toilet when we've finished them or found them unreadable?

Better yet, make them edible! Print them on paper engineered from polenta, and use flavored soy inks (gorgonzola and balsamic vinegar?) so that when we give up trying to read them, we can just take a bite. A kind of literary Doritos. But not *Monte Cristo*, of course. That would have to be a nacho platter, party size.

**Paul Reidinger**  
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## Yet

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

**CHEAP EATS** "Well, sweetie,  
what did you expect?"  
my mother said after  
I came home crying  
from the beating  
I took for peeing  
on my kindergarten  
teacher's melted dog.

"You can't piddle a puddle of poo-  
dle without getting paddled!"

... crickets ...

Oh, Christ. You're not buying  
it, are you?

I know because ever since my  
punch line and I were so heart-  
warmingly reunited, I've been tell-  
ing that joke — the joke I wrote  
— to everyone I know, and a lot of  
people I don't. The idea: to grind it  
like so much Cheetos dust into the  
very fabric of American conscious-  
ness, in case I forget again.

The problem: it ain't funny.

Nobody's buying it, and the  
blank stares and exaggerated death  
bed groans are starting to hurt.  
Real bad. I literally have gone door-  
to-door, trying to sell this joke  
like vacuum cleaners or life insur-  
ance, and I have taken a figurative  
beating. You can't peddle a puddle  
of piddled puddle without being  
paddled, either.

But I mentioned spaghetti-cue.  
This was a couple weeks ago, and  
not that anyone's *necessarily* wonder-  
ing, but ... it didn't work. Nothing  
does the first time you try it. I just  
don't want to rule out the possibil-  
ity that someone, somewhere has  
better culinary instincts than I do.  
Far-fetched as that might seem.

I'm not being sarcastic. I'm  
being immodest. Barbecued pasta  
is the best idea ever. It just doesn't  
work. Key word (only I didn't say  
it yet): *yet*.

And I might *yet* be the best  
comedienne ever, even though my  
first-ever joke kinda shat the bed.

Take the small bright dots that  
sunlight leaves on a countertop,  
slanting through the kitchen win-  
dow, then through a cheese grater,  
still somewhat carrotty from last  
night's salad. You see? Those dots,  
those slanty, imperfect rows and  
columns. Why do people still some-  
times *believe* in things?

That's a stupid question. Let  
me rephrase it: why would anyone  
wash their dishes at night when  
they could leave them 'til morning?  
When the circus of sunlight filter-  
ing through a carrot-crust cheese

grater might change the color of  
your day ...

Or turn you into a poet. (*Yet*.)

Well, for starters, since answer-  
ing my own rhetorical questions  
seems to be one of my specialties,  
maybe your kitchen window faces  
west. Or north. Life is hard. I could  
be terrified right now. Instead, I am  
casually digesting my lunch, which  
is pretty easy work considering I  
spilled all but about two spoon-  
fuls of it all over my shirt, lap, and  
bare feet. Green salsa, homemade  
chicken soup ... I give new meaning  
to the phrase, "Dinner's on me!"

Grandma Leone baked the  
meat for her meat sauce in the oven.  
I'm not a cook (*yet*), but I guess  
that's how you do it. Key word:  
you. You bake the pork bones, the  
oxtails, the ribs, whatever, transfer  
it grease and all to a sauce pan, gar-  
lic, tomatoes, and leave 'er be.

That's what *you* do. I do the  
same thing, only I cook the meat  
in a wood stove with smoldering  
applewood. And that's how to make  
spaghetti-cue. Which doesn't work.

But don't forget that barbecued  
eggs didn't work either until the  
fourth or fifth try, and now they  
are generally considered (by four  
or five people) to be the best thing  
since cinnamon-swirl raisin bread.

I'm not being immodest. I'm  
just spinning you in circles. After  
we pick up speed, I'm going to let  
go and you'll be on your own, sail-  
ing over tent tops and parked cars,  
every bit as dizzy as me.

My new favorite restaurant is La  
Piñata. There are six of them  
around the Bay Area, but the  
one I've been to is in Alameda.  
Sockeywonk's been talking this  
place up for a long time. Chicken  
soup, she says. Guacamole. We got  
both those things. And carnitas,  
beans, rice, tortillas, and of course  
plenty of fresh, warm tortilla chips  
and salsa. All good. But the soup ...  
the broth really was something spe-  
cial. I might have dreamed it, but I  
think there was a tall frosty glass of  
fresh-squeezed limeade somewhere  
in the picture, too. **SFBG**

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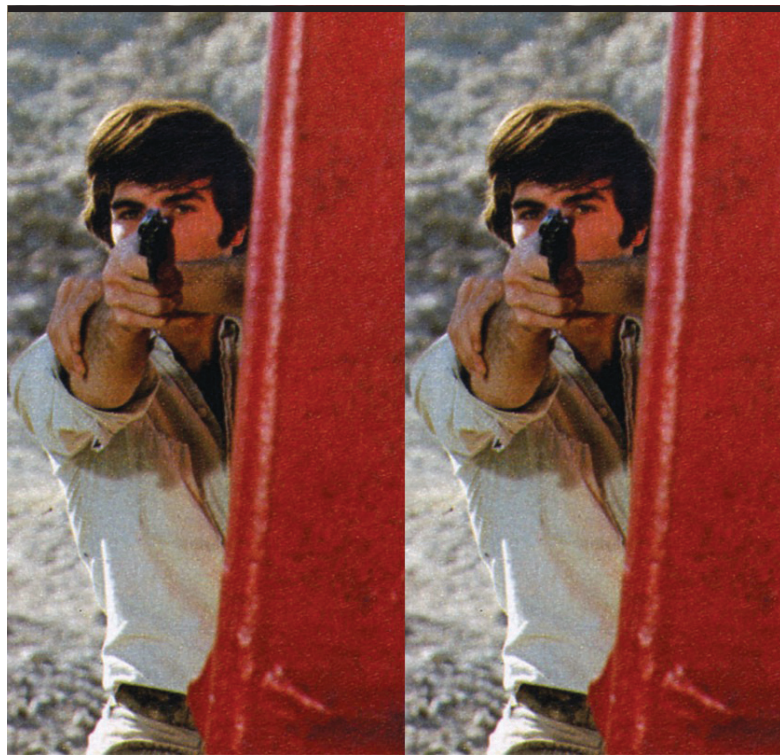
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## film



## Area 51

The 51st SFIFF takes flight

By Johnny Ray Huston

› johnny@sfbg.com

I agree with my cohort Dennis Harvey — it *is* always cheering to see 1962's *The Brain That Wouldn't Die*. There's something so special about the bodiless head trapped under a glass jar in that movie. As Jan Compton, a.k.a. "Jan in the Pan," actress Virginia Leith seethes and cackles, bringing across pure existential pain more forcefully than any French philosopher with a perma-creased brow. The fact that *The Brain That Wouldn't Die* figures in local mad magician Craig Baldwin's new antic investigation *Mock Up on Mu* is just one of at least 51 reasons why I'm excited to see it premiere at the 51st SF International Film Festival.

The *Guardian's* deluxe coverage of SFIFF 51 kicks off with a portrait of Baldwin. Elsewhere, Cheryl Eddy discusses blood ties with the sickest father-daughter team around, Dario and Asia Argento. Our stories this week also scope out a pair of life-and-death documentaries; a mod, mod, mod war movie; some new Mexican filmic journeys; the merits of festival awardees; and, last but not least, the eternally fatal allure of the late Gene Tierney. So, before you drown in the dark, before hours of unmapped SFIFF excursions have you feeling like the son or daughter of the brain that wouldn't die, read all about it here. In the words of José-Luis Guerín, director of *In the City of Sylvia*, "we should see cinema as a separate continent" — and we should be cheered by what we see. **SFBG**

*The 51st San Francisco International Film Festival runs April 24–May 8. Venues are the Castro, 429 Castro, SF; Clay, 2261 Fillmore, SF; Kabuki, 1881 Post, SF; and Pacific Film Archive, 2575 Bancroft, Berk. For tickets (most shows \$12.50) and information call (925) 866-9559 or visit [www.sffs.org](http://www.sffs.org).*

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Pixel Vision blog: Daily SFIFF reports by Jeffrey M. Anderson



## Explosive stuff!

Craig Baldwin turns space junk into magickal treasure with *Mock Up on Mu*

By Dennis Harvey

› a&amp;cletters@sfbg.com



**SFIFF** The pop detritus of today is the archaeological evidence of tomorrow, to be pieced together by future generations — should there be any — who will no doubt want to know what the hell we were thinking. Their conclusions may be bizarre. But will their conjecture be any stranger than our present-tense realities?

Inventing tomorrow's conspiracy theories today is *Mock Up on Mu*, the latest pseudodocumentary, sci-fi, historical dig, Situationist prank, and thinly veiled fight-the-power rant by San Francisco's collage king, Craig Baldwin. In the mode of his prior cult faves *Tribulation 99* (1992), *O No Coronado!* (1992) and *Spectres of the Spectrum* (1999) — albeit with a higher percentage of new staged sequences mixed into the ingeniously assembled archival errata — it again grinds fact and fiction into a tasty genre-defying pulp. For many, *Mu's* world premiere is the most eagerly awaited event in

the 51st San Francisco International Film Festival's goody-laden schedule.

It's 2019 AD on the Empire of Mu — the Moon — where L. Ron Hubbard (Damon Packard) is building theme parks, selling crater-naming rights, and beaming corporate logos back to "that prison planet called Earth." Having been banished from our planet, he must dispatch "Agent C," a.k.a. Marjorie Cameron (Michelle Silva), back to the blue ball to engage in some espionage involving the seductions of both Ra-worshipping rocket scientist Jack Parsons (Kal Spelletich) and sleazy defense contractor Lockheed Martin (Stoney Burke). Realizing "Commodore" Hubbard's purposes may be more nefarious than professed, she finds the truth is out there ... way out there. It's naked and shameless, in fact. Those hippies were right: free love will save us all.

As ever, there is a certain investigative method behind the Oakland-born Baldwin's jigsaw madness. The real Parsons was the founder of the pre-NASA Jet Propulsion Laboratory and an avid occultist. He started a private boat dealership with none

other than Hubbard, before Hubbard absconded with some money and Parsons' girlfriend (whom he married). Soon thereafter, Hubbard wrote the original *Dianetics: The Modern Science of Mental Health* in 1950, which in turn led to that gift to mankind we call Scientology. As for Parsons, he went on to marry painter, author, and psychic Cameron, who, like him (as well as Hubbard) was an early American devotee of Aleister Crowley and a participant in sex magick rituals.

Thus you don't need six degrees, let alone Kevin Bacon, to connect Wernher von Braun, Kenneth Anger, and Tom Cruise. History is fun! As is *Mu*, with its antic use of everything from old propagandistic footage to clips spanning eras of cinematic sci-fi: Georges Méliès' 1902 *Trip to the Moon*, the original Flash Gordon serial and 1936's H.G. Wells-based *Things to Come*, drive-in trash (it's always cheering to see 1962's *The Brain That Wouldn't Die*), and *Star Trek*. The resulting fair-use frolic nonetheless reveals a serious side or three while exploring the dense and slightly demented history of military and aerospace business in sunny California.

Baldwin recently took a break from his numerous other roles — programmer at Other Cinema; teacher at SF Art Institute, California College



Ready, aim, action! The 51st San Francisco International Film Festival arrives bearing cinemaniac gifts. They include the *Zabriskie Point*-inspired doc *Death Valley Superstar* (left, facing page) and an upside-down Craig Baldwin (right, facing page) with his new metanovie *Mock Up on Mu* (left, this page). Our coverage of the fest continues next week, when Lance Hammer's *Ballast* (center, this page) and local director Barry Jenkins' *Medicine for Melancholy* (right, this page) hit the screen.



of the Arts, and Artists Television Access — to sound off on *Mu*.

**SFBG** *I hate to ask such a blunt question, but what is this movie about?*

**CRAIG BALDWIN** My “Mu-vie” is about how utopian visions of technology and space exploration became compromised by the military in the late 20th century. And [about] how the lives of [technological and space travel] pioneers afford a rich trace of California regional history after World War II: the complex crossing of alternative tech research, personal belief systems, lifestyles, artistic practices, newly organized and newly imported religions, and spiritual institutions. Plus that era brought an explosion of the formerly marginalized sci-fi genre, of which *Mu* is of course the very latest iteration!

*Mu* is also about the cult of film, especially experimental film. I’m trying to work through a new model of historiography or storytelling that I am calling collage-narrative. It’s a humble stab at opening up a new space in film practice that is not only of interest to historians but also to aesthetes. And, my dear, I don’t have to tell you that these groups are certainly not mutually exclusive!

**SFBG** *Your father worked for a rocket manufacturer. Has that made you more interested in Cold War and military-industrial complex themes?*

**CB** Yes, my dad worked for Aerojet. He was born the same year as Parsons! And I was born the year Parsons died. I am his reincarnation. But the point is something like 30 percent of Californians were involved in the aerospace biz at its height.

**SFBG** *How much real Scientology material is in Mu?*

**CB** [The film] remains at the level of Swiftian allegory or satire, spinning off of their Genesis story and [acting as] a meta-gloss on Hubbard’s own autobiography.

**SFBG** *I wish Unarius had become the growth religious cult of our time. They’ve certainly made better movies. But regarding yours, the real life connections between Parsons, Hubbard, Crowley, “Mother of the New Age movement” Cameron, occultism, and scientific and military work are stranger than fiction.*

**CB** Everyone has been very influenced by the New Age, uh, belief systems. But more than anything, I identify with postwar bohemians, beats, and hippies. Those days when rocket scientists and sci-fi pulp-meisters and occult conjurers and proto-Wicca ritual carnal orgiastic pagans intermingled may be long gone — though Kenneth Anger is still around.

**SFBG** *Mu uses a lot of excerpts from mainstream and low budget entertain-*

*ment. But where does the less familiar material — educational, promotional, and so forth — come from? You must spend infinite hours looking for the perfect clip.*

**CB** It comes from my usual source: My basement archive of 2,500 industrial films. I do spend time in there, but could hardly claim to find the perfect clip. Au contraire. I call it “availabilism” — making what I do have work for me, through editing and audio techniques, overwriting it all into an associational stew hopefully akin to the half-memory, half-fantasy, sub-linguistic colloid of thought itself.

**SFBG** *What reaction does your work get from students? They presumably grok the pop culture stuff, but do they get the political undercurrents?*

**CB** People can be responsive to the pop-cult clips, or the regional history, or the antiwar sentiments. But methinks [*Mock Up on Mu*] will be a touchstone for legions of occult or subcult partisans ravenous for these almost mythic tales of the roots of alternative religions.

**SFBG** *Sir, your Thetan level must be off the charts.* **SFBG**

**MOCK UP ON MU** Mon/28, 9:15 p.m., Sundance Kabuki; April 30, 8:55 p.m., Pacific Film Archive

#### HIGHWAY 51: A ROAD MAP TO THE 51ST SF INTERNATIONAL FILM FESTIVAL

##### THURS/24

» **The Last Mistress** (Catherine Breillat, France/Italy, 2007) Catherine Breillat steps back from one of her bluntest provocations — 2006’s *Anatomy of Hell* — to deliver this barbed, intelligent adaptation of Jules-Amédée Barbey d’Aureville’s 1851 novel. Asia Argento is heroic as the titular courtesan, a seething, powerful woman working outside bourgeoisie bounds. On the eve of his marriage to a suitably chaste maiden, Mick Jagger-lipped Ryno de Maginy (Fu’ad Ait Aattou) narrates his decades-long affair with the magnetic mistress — telling the tale to his fiancée’s grandmother, who is rapt. An intriguing cocktail of classical framing and modern malaise, *The Last Mistress* is Breillat’s best work in years — not least of all because of her clear affection for the material. **(Max Goldberg)**  
7 p.m., Castro.

##### FRI/25

**Alexandra** (Alexander Sokurov, Russia, 2007) *Alexandra*’s 70-something title figure (Galina Vishnevskaya) takes the laborious journey to Chechnya, where the grandson (Vasily Shevtsov) she hasn’t seen in seven years is stationed at a large army base. This latest by Russian master Sokurov isn’t exactly narrative-driven, but it’s one of his least abstract, most emotionally direct works. In her first film role, opera veteran Vishnevskaya doesn’t need to sing to etch a character whose long-suffering indomitableness is Mother Courage as Mother Russia. **(Dennis Harvey)**

7 p.m., Kabuki. Also Sun/27, noon, Kabuki; May 4, 4:15 p.m., Pacific Film Archive

» **Black Belt** (Shunichi Nagasaki, Japan, 2007) Hai karate! Ably armed with authentic martial arts aces in lead roles, auteur Nagasaki transforms his masterful piece of genre filmmaking into a parable, set on the eve of World War II, about the use of power and the wisdom of passive resistance. *Black Belt* trounces typical CG kung fu: that the actors are karate masters gives the film a texture of authenticity unseen since the days of Bruce Lee, Jet Li, and Jackie Chan, lending weight to thoughts and deeds. **(Kimberly Chun)**

8:45 p.m., Kabuki. Also Sun/27, 1:30 p.m., Kabuki; Tues/29, 1:30 p.m., Kabuki  
**Brick Lane** (Sarah Gavron, England, 2007) Adapted from Monica Ali’s 2003 novel, *Brick Lane* is a clichéd, romantic, finding-one’s-home story. Nazneen (Tannishtha Chatterjee) submits herself to the unexciting life of pre-arranged marriage until she meets Karim (Christopher Simpson), who sweeps her off her feet. One of the most aggravating things about the film is that Nazneen finds the power to take charge of her life through

CONTINUES ON PAGE 56 »



**HIGHWAY 51:  
A ROAD MAP TO THE 51ST SF  
INTERNATIONAL FILM FESTIVAL**

CONT>>

her affair alone. Apparently her daughter's constant plea for Nazneen to start verbalizing her will was of secondary importance. **(Maria Komodore)**

7:15 p.m., Kabuki.

▶▶ **The Golem with Black Francis** (Paul Wegener and Carl Boese, Germany, 1920) An original score composed and played live by the Pixies' leader is a mighty enticement, but even without it this classic 1920 German silent would be worth seeing. Drawn from medieval Jewish folklore, it tells of a rabbi's creation of a clay man to protect the ethnic ghetto from a Christian emperor's heavy hand. Codirected by Wegener, one of the masters of cinematic German expressionism (who also plays the golem), it's an impressive, strikingly designed mix of horror, history, and political commentary. **(Harvey)**

9:30 p.m., Castro.

▶▶ **Just Like Home** (Lone Scherfig, Denmark, 2007) Dogme95 filmmaker Scherfig hones her flair for bittersweet comedy with this goofily enjoyable ensemble piece about a misfit small town that falls into chaos. Much of the film's story is seen through the eyes of a newcomer who has escaped from a bizarre religious cult; in accordance, Scherfig records the earnest bumbling of town folk through a unique lens, sometimes smeared with streaks of overexposed or double-exposed shapes and colors. The result is only as deep as a standard-issue Hollywood romantic comedy, but it's deftly handled and slyly endearing. **(Jeffrey M. Anderson)**

6:15 p.m., Kabuki. Also Sat/26, 1 p.m., Kabuki; Sun/27, 4 p.m., Kabuki; Tues/29, 9:15 p.m., Kabuki

▶▶ **Lady Jane** (Robert Guédiguian, France, 2007) Lean and mean as a killer B-movie, *Lady Jane* shows that the French noir still possesses a powerful measure of chilly fire. Its namesake, played by the 50-ish, formidable, and fierce Ariane Ascaride, perfectly embodies the genre. Roused from bourgeois slumber when her son is suddenly snatched, Lady Jane reconnects with two old partners in crime to raise a ransom. Director Guédiguian is overly fond of his flashbacks but redeems himself with the care he puts into imagery that avoids Bogart-by-way-

CONTINUES ON PAGE 58 >>

# Blood ties

Asia and Dario Argento go go for a SFIFF trifecta

By Cheryl Eddy  
> cheryl@sfbg.com



You can keep those classy, high-brow Coppolas. I'll play the low card with the Argentos any day. This year's San Francisco International Film Festival is a feast for fans of the father-daughter team: Dario directs Asia in *Mother of Tears*, his long-awaited final entry in the cultishly beloved "Three Mothers" series, which includes 1977's *Suspira* and 1980's *Inferno*. Asia also stars in Abel Ferrara's *Go Go Tales*, as well as the fest's opening-night film, Catherine Breillat's *The Last Mistress*.

I first encountered the duo under the least relaxing of circumstances at the 2007 Toronto Film Festival. Press interviews for *Mother of Tears* were held in a hectically crowded hotel restaurant. Waiting for my turn, I watched as team Argento chowed down a quick lunch, chattering together in Italian about who knows what (witches, ancient artifacts, the weather?). I clutched my tape recorder, feeling possibly the same mixture of fear, awe, and excitement that filled *Suspira*'s Suzy Bannion when she arrived at a certain cursed ballet school.

Fortunately, my chat with the pair was devoid of ceiling maggots, underwater zombies, or — as featured in *Mother of Tears* — demonic monkeys. Probably the most frequent question Dario Argento has had to answer is the most obvious: why did he decide to finish the trilogy now, nearly three decades post-*Inferno*? "We have a time for everything," he told me, because of course that's exactly what I asked him first off. "You wait until the idea comes."

There's no doubt *Mother of Tears* sprang from Argento's brain; his signature occult themes, glorious violence, and attention to style (instead of, say, plot) are all accounted for. He cowrote the film's script with a pair of Americans he met while working on Showtime's *Masters of Horror* series, Jace Anderson and Adam Gierasch (Simona Simonetti and *Mother of Tears* editor Walter Fasano are also cocredited). The film, which opens theatrically in

San Francisco in June, received mixed reviews on the festival circuit. *Variety* critic Dennis Harvey, who also writes for the *Guardian*, called it a "hectic pileup of supernatural nonsense." True enough, but I would argue that while *Mother of Tears* is flawed, it's enjoyably flawed.

The story revolves around a museum worker named Sarah (Asia Argento) who must summon previously dormant spiritual powers (inherited from her late mother, played by Asia's real-life mother and Dario's former partner, *Inferno* star Daria Nicolodi) to defeat an evil witch's plot to take over Rome and eventually the world. Eyes are gouged out. Cleavers make short work of necks. Underground pools of muck must be navigated. Udo Kier, playing an exorcist, very nearly reprises his *Suspira* role as Exposition Guy. Characters, including witches, take the time to use public transportation. Silly? Yeah, a bit.

Waiting to make *Mother of Tears* enabled Argento to take advantage of CG, one of his favorite cinematic inventions. His 1996 film *The Stendhal Syndrome* (which also starred Asia) was reportedly the first Italian release that used CG. In Toronto, Argento told me the film has more than 180 visual effects — including a church on fire — which were created in conjunction with Lee Wilson, another *Masters of Horror* veteran.

The freedom Argento has enjoyed with CG (now, he says, "it's possible to fly high!") is matched by another door that has opened since the releases of *Suspira* and *Inferno*: the censorship that plagued his early career is less of an issue in these accustomed-to-gore times.

"I hate censors," Argento assured me in our second interview, conducted over the phone in late March. "For *Mother of Tears*, I talked to the producer, the distributor, the financier [and told them], 'I want to be free. I want to show my natural reality after so many years.' And I did that."

In Rome prepping for his next film, simply titled *Giallo* (sorry, fellow horror nerds, I couldn't get him to spill any dirty details), Argento reflected on working with his daughter. Stateside, Asia Argento is known chiefly as an actor (she tan-



Ah, just another day working on Dad's film set: Asia Argento stars in Dario Argento's *Mother of Tears*.

gled with Vin Diesel in 2002's *XXX* and pissed off corpses in 2005's *Land of the Dead*). But she's also directed a handful of films, including 2000's *Scarlet Diva* (which Dario co-produced) and the 2004 J.T. LeRoy adaptation, *The Heart Is Deceitful above All Things*.

"She understands what it means to be in the project — not just thinking about her character, but the other parts of the film," Argento said. "Since she was a child, she'd follow me on the shooting of many of my films. She grew up on the sets of my films. She's very comfortable in this world, this show business."

In Toronto, Asia Argento stepped in as translator for both my questions and her father's answers. She said that when she heard about the *Mother of Tears* script, she asked to be a part of the film. As in previous Argento-Argento collaborations like *The Stendhal Syndrome*, the part called for some grueling physical scenes. Still, the pair seem to have an easy rapport, laughing over the aforementioned underground pool of muck ("That was really gross to do," Asia remembered. "He prepared that for three days, this horrible soup. I would watch him prepare that soup, but I wouldn't say anything!") Later, over the phone, Dario described her and his daughter as "big friends."

Onscreen, Asia Argento has a certain magnetism that few other performers can claim. In *Go Go Tales*, she appears in only a few scenes, playing a surly dancer who drags her giant Rottweiler with her everywhere, including into her strip-per dance routine. Abel Ferrara, who

also directed her in 1998's *New Rose Hotel* (she directed him in the 1998 short doc *Abel/Asia*), calls her a "very, very special actress."

"She's courageous, she gets out there, and she's not afraid to take chances with the character or with herself," he said, calling from New York, where he's working on a documentary about the Chelsea Hotel. "When you write a script like [*Go Go Tales*] obviously you're looking for the women to bring it to life. We knew we needed people who could really bring something to the table. She's got that something — it's indescribable."

*Mother of Tears* offers Argento a juicier part as a woman who may or may not be totally crazy. But it's her role as the titular character in *The Last Mistress* that ranks among her best work to date. It's a dramatic, passionate period film about an upper-class man's insurmountable attraction to his moody, impulsive woman on the side (guess who?). Her character pinballs from ecstatic howls to anguished wails, glamorous salon-lolling to beachside pipe-smoking, and dinner table stare-downs to horseback smackdowns. Indeed, it's a bit over the top, but she pulls it off. As a pair of striking careers can attest, it's an ability that's surely imprinted on the Argento genes. **SFBG**

**GO GO TALES** Sat/26, 11:45 p.m., Kabuki; Mon/28, 9:30 p.m., Kabuki; April 30, 3:15 p.m., Kabuki

**THE LAST MISTRESS** Thurs/24, 7 p.m., Castro

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Dust might not make the world go 'round, but it does go 'round the world, as the new documentary *Dust* (left) proves. Since Americans often ignore or forget about their landmarks, John Gianvito's *Profit motive and the whispering wind* pays a visit for them.

## Ashes to ashes

A dance between *Dust* and *Profit Motive and the whispering wind*

By Matt Sussman  
> a&eletters@sfbg.com



**SFIFF** One of the greatest pleasures of the 50th SF International Film Festival was *Forever*, Heddy Honigmann's 2006 study of the living among the dead at Paris' Père-Lachese cemetery. Between footage of the sun-dappled necropolis in all its hushed, springtime glory, Honigmann (who received last year's Persistence of Vision award) profiles several regular visitors, who in the course of discussing an attachment to a particular resident — whether that dweller be Frédéric Chopin or a deceased husband — reveal a great deal about how we commune with memory in our daily lives.

Echoes of Honigmann's film can be heard on the breezes that float and whip through John Gianvito's lean and hypnotic *Profit motive and the whispering wind* (Gianvito's use of lowercase is intentional). In focusing on a very different kind of memorial landscape, Gianvito uses Howard Zinn's oft-revised 1980 radical assessment of American history, *A People's History of the United States*, as a roadmap. He's constructed an hour-long pilgrimage to the graves, minor monuments, and commemorative plaques erected to honor America's freethinkers and radicals.

Static shot after static shot shows names etched in stone, carved on wood, or stamped on metal: Red Jacket, Sacagawea, Thomas Paine, Mary Dyer, John Brown, Sojourner

Truth, Daniel Shays, Frederick Douglass, Fannie Lou Hamer (whose eloquent protest, "I am sick and tired of being sick and tired," is now her epitaph), Malcolm X, Dorothy Day, and César Chávez, to name just a dozen. America is a nation of defectors, suffragettes, abolitionists, Wobblies, anarchists, union members, community organizers, and conscientious objectors. We see commemorations of the labor movement's bloody struggles: the Bread and Roses Strike in Lawrence, Mass., the Homestead Strike near Pittsburgh, and the Ludlow Massacre in Colorado. Occasionally we see signs that others have visited these sites: small tokens of solidarity left on graves, graffiti, piled pebbles. But many of the markers exhibit the creep of age and neglect.

Eschewing narration or interviews, *Profit motive* is near-silent, save for the ambient sounds of each site: chirping birds, the lazy buzz of insects, the occasional whiz of traffic, and most prominent, the whistling wind — though a whisper is only one part of its range. As Honigmann does in *Forever*, Gianvito periodically turns his camera away from the ground to watch the dance of sighing boughs or rustling plains. These almost animistic sequences remind us that the landscape has borne witness to the people who shaped it long before our time, underscoring the transience of human life and, by extension, political struggle.

The film's jarring final minutes, however, break its meditative silence in a move that aims to establish affinities between the left's scattered his-

tory and current protest movements. Gianvito's dedication to Zinn seems to get the better of him, and the closing montage of contemporary protests juxtaposed against McDonald's and Wal-Mart signs comes off as crudely didactic. The answer — or, at the very least, some incendiary spark out of the past — it seems, was blowing in the wind after all.

If Gianvito's film is part eulogy and part rallying cry for America's radical left, then Hartmut Bitomsky's more conventionally structured documentary *Dust* (*Straub*) is a *vanitas* for late capitalism. Just as Gianvito marshals a certain poetic charge from his footage of rustling branches and swaying grass, Bitomsky's cold yet compelling study also mines the many-faceted existential resonance of the particulate terrain it surveys.

Bitomsky's gravelly-voiced narrator is fond of repeating a Raymond Queneau quote: "Dust always leaves a trace, no matter what; then, a trace of the trace. There's always a trace you'll never get." Indeed, dust is as ubiquitous as it is unremarkable. It is both the byproduct of human industry and what accretes once our industriousness has stopped. It is a bugaboo for museum preservationists, vacuum cleaner engineers, and clean room custodians. It is the cosmic *prima materia* from which the universe was born and to which we will all return long after the worms have had their fill. And as we are reminded in the documentary's opening frames, dust is the very substance of film itself. What we watch are the shadows of dust, shot through with light.

From an industrial paints manufacturer, to a frighteningly OCD housewife, to a sweetly loopy artist who creates sculptural dust taxonomies, to military scientists testing for radioactive fallout from ballistics currently being used in Iraq, Bitomsky lets his unnamed subjects speak with little interruption on their Sisyphean efforts to analyze, sift through, and eradicate dust. At times, the extended and often extremely technical explanations of particle acceleration and filtration assembly can be tryingly dry. But the straightforward and depersonalized presentation of information is fitting with the film's po-faced tone.

Bitomsky's deadpan facade is tied on extra-tight. But faint traces of a smirk can be made out whenever he pauses on a particularly cruel irony (for instance, when he quotes military philosopher Carl von Clausewitz over photos of American and Iraqi babies deformed by in utero exposure to depleted uranium dust) or takes note of a pathetic one (a hulking, former GDR housing block imploded to make way for a shopping mall). As entropic as it is constant, dust is indifferent to human life or regime change.

Gianvito's film clearly seeks to offer a momentary defense against our country's tendency toward historical amnesia, though it also suggests that history may be one more notch on finitude's marble bedpost. For Bitomsky, on the other hand, history is a dustbin. **SFBG**

**DUST** May 3, 1 p.m., PFA; May 5, 6:15 p.m., Kabuki; May 7, 4:15 p.m., Kabuki

### HIGHWAY 51: A ROAD MAP TO THE 51ST SF INTERNATIONAL FILM FESTIVAL

CONT>>

of-Belmondo clichés. **(Chun)**  
9:15 p.m., Kabuki. Also Sun/27,  
9:45 p.m., Kabuki; Tues/29,  
4:30 p.m., Kabuki

» **You, the Living** (Roy Andersson, Sweden/Germany/France/Denmark/Norway, 2007) There is one thing wrong with Swede Roy Andersson's movies: there aren't enough of them. His fourth feature in 30 years is another almost indescribable gizmo that strings together absurdist tableaux to increasingly hilarious and elaborate effect. From an incongruous Louisiana brass band to unhappy barflies forever facing last call, the characters here are comic Scandinavian-miserabilist pawns in a cosmic joke told largely through music — and painted a fugly shade of lime green. Bizarre and delightful. **(Harvey)**

6:15 p.m., Castro. Also Sun/27,  
8:30 p.m., PFA; Tues/29, 7 p.m.,  
Kabuki

### SAT/26

**Fados** (Carlos Saura, Portugal/Spain, 2007) Attempting to do for the Portuguese torch song what he once did for Spain's gypsy blues with *Flamenco* (1995), Saura soars and stumbles with *Fados*, presenting wonderful performances and a few unfortunately dated modern-dance treatments. Chico Buarque, Mariza, Lila Downs, and Césaria Évora lend their varied styles and impassioned voices to the form. But one wishes Saura would have stepped aside further for the effervescent, soulful lilt of Caetano Veloso; the plush, liquid tones of Lura; the arch, curled-lip warble of Ana Sofia Varela; and old world narrative grace of Carlos do Carmo. **(Chun)**

2:45 p.m., Castro. Also Mon/28,  
1:30 p.m., Kabuki; Tues/29,  
8:45 p.m., Kabuki

**Ice People** (Anne Aghion, USA/France, 2007) The movies have long made the Antarctic the terrain of terrifying monsters and cute creatures, but the beings discovered by Anne Aghion in this documentary bare fatigue, not fangs, and they are far more prickly than cuddly. Aghion's portrait of the inhabitants of the McMurdo Research Station spends most of its time with a satellite group of four geologists looking for 20-million-year-old leaf fossils. There's more depth in the fantastic landscapes, which Aghion lenses far more flatteringly than she does her human subjects. **(Sussman)**

6:45 p.m., Kabuki. Mon/28,  
3:30 p.m., Kabuki; April 30,  
1:15 p.m., Kabuki

CONTINUES ON PAGE 63 >>



# On tour

Mod auteur Serge Bozon makes the war go pop in *La France*

By Kimberly Chun  
> kimberly@sfbg.com



**SFIFF** His last letter read, “Forget me” and “I’m never coming back.” But instead of crying, waiting, hoping he’ll return, or pleading, “Please, Mr. Postman, look and see, if there’s a letter, a letter for me,” she decides she will follow him, wherever he may go, because maybe, just maybe, one fine day, they’ll meet once more, and he’ll want the love he threw away before.

What follows is the sublime *La France* (2007), a holy union of war movie and love story, consecrated in the same chapel of pop that houses tearful penitent Brian Wilson, radiant nun Anna Karina, and verse-scribbling choir boy Jacques Brel — and stage-set with the mist-swathed romanticism of Jean-Baptiste-Camille Corot.

After our heroine and “Dear Jeanne” letter recipient Camille (Sylvie Testud) dons the boyish garb of a wartime Viola to unearth news of her soldier husband, she stumbles on a mysterious military troop slumbering uneasily in the woods. Camille wants to eat like them, march like them, and become one of them, with the sacrificial passion of a lover desperate to wear the garments and walk in the footsteps of her pined-for mate. But in the fall of 1917, all is not-so-quiet far from the Western front as director Serge Bozon’s band of brothers — many played by the actor-auteur’s fellow French film critics — pick up impromptu instruments fashioned from canteens and pots to play the sweetest yet strikingly barbed lovelorn tunes. What better way to meet doom while their country takes some of the heaviest casualties of World War I? What better way to mend a broken heart?

*La France* is “a war movie but almost in the absence of war and a love movie almost in the absence of love,” as Bozon explains via e-mail while attending a Buenos Aires film festival. It turns gracefully on “a quest — just like the war, because we are never in the battlefields. So the war is more a horizon — something outside, always close but almost never reached.

“The unifying impulse is this

magnetization, by definition from outside,” he continues. “I think here the master of magnetization is Jacques Tourneur, the Henry James of cinema: how to drive *la mise en scène* by the absence of something at the (double) center of the story.”

Balancing the visually sumptuous *La France* (lensed by the director’s sister Céline) on what he describes as the edge and arrogance of English pop-sike and the narcotic etherealness of California sunshine pop, Bozon has made one of the most unique films in the festival. No joke. He sports only two shortish works — the 84-minute *L’Amitié* (1998) and the 59-minute *Mods* (2002) — beneath the belt of his modish slacks: *La France* is his first feature. It’s also inadvertently launched something of a burgeoning DJ career for the music-obsessed director, who promises to draw from his healthy garage rock and Northern soul singles collection for at least one dance-party during the fest.

**SFBG** *Why did you title the film La France? Does the soldiers’ plight say something about your country in general?*  
**SERGE BOZON** To put it in the words of Michel Delahaye, one of my favorite film critics from the ’60s (in *Cahiers du Cinéma*) who wrote a paper about *La France*, I’ve tried to tell the story of those men who “got lost in the shadow of victory.”

I wanted to deal with desertion, but not to tell the story of the deserters who were caught by the French army, not to tell the story of the deserters who managed to reach their goal, but to tell the story of the deserters “in between,” because they are the only ones who have left no trace (no trace in France, because they managed to escape France, and no trace in any other country, because they never attained their destination). So it’s like a secret story that only fiction can tell. To sum up, this crucial part of French history can only exist through fiction. That’s why I choose the title.

Just listen to “Going All the Way” by the Squires or “On Tour” by the Chancellors (two garage diamonds found by the mighty Tim Warren of Crypt Records), and you’ll understand the relation of this title to the music. “On Tour” is a song, as you can guess, about the life of a group on tour (the girls, the cities, the trains, boats and planes). But



Serge Bozon’s prodigious war musical *La France* follows the misadventures of a World War I troop that includes a melancholy lieutenant (Pascal Greggory) and a woman in disguise (Sylvie Testud).

like all the real garage bands, the Chancellors never played even once outside their own city (Potsdam, actually). Now think about the “tour” of my soldiers. You begin by expecting some light pop, but in the end it’s only frustration and anger.

**SFBG** *What do war movies mean to you?*

**SB** It is the only classic American genre that is still alive in France, where a lot of war movies are made each year. The menace of war is unceasing — or even eternal. To be more precise, my movie is more a movie about the menace of war than about the war itself, so I could have done it in a present-day setting. But what I wanted, from a historical point of view, is to deal with the question of desertion, which was huge in France in 1917. I filmed only the menace, and this menace is in our present and desertion is, still, in our present history — “needles and pins,” to quote the Ramones covering the Searchers.

**SFBG** *Which war movies have intrigued you or inspired La France specifically?*

**SB** The American and Russian war movies of the ’40s and ’50s. And I must press this point: the movies of [Samuel] Fuller, [John] Ford, [Raoul] Walsh, Tourneur, [Howard] Hawks are not more important for me than the sublime Russian war movies — for example [Ivan] Pyryev’s *Tales of the Siberian Land* (1947), [Leonid] Lukov’s *Two Soldiers* (1943), [Yuli] Raizman’s *Mashenka* (1942), [Alexander] Macheret’s *Soldiers of the Swamp* (1939).

In all of these movies, contrary to Walsh, Fuller, and company, you have songs in crucial moments and the moods do not have to be hard-

boiled all the time. There is a lot of childish tenderness and emotive exuberance among the soldiers, because the relation of men to virility is more naive. You also have beautiful female characters. *Mashenka*, for example, is a war movie about a woman. You also have a non-American, but rural way of filming the landscapes with a romantic touch (in the musical sense, like Berlioz).

For example, *A Good Lad* from 1943 by Boris Barnet is — in one hour! — a musical with opera singing during the war scenes, a comedy, a love story, and a war movie, and everything is perfectly balanced and free. By the way, Barnet is the best Russian film director ever, far away from the auto-proclaimed Russian geniuses like [Sergei] Eisenstein, [Andrei] Tarkovsky, and [Alexander] Sokurov, whose movies all suffer from a severe grandiloquence and solemnity disease.

In these different aspects, those Russian movies are more like the early ’30s American movies, when the exuberance of the filmmakers was not restricted by the Hays Code, the strict separation of genres, all those narrative and ethical codes. Just think of a typical ’30s masterpiece like *Sailor’s Luck* (1933) by Walsh. My movie, in some exceptions, is much more Russian than American.

**SFBG** *What do you want those who see La France to come away with?*

**SB** Ninety-six tears. **SFBG**

**LA FRANCE** May 2, 4:15 p.m., Kabuki; May 4, 3:30 p.m., Kabuki; May 6, 6:45 p.m., Clay

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# Critic's choice

In praise of J. Hoberman and  
*In the City of Sylvia*

By Max Goldberg  
> a&cletters@sfbg.com



**SFIFF** J. Hoberman — trenchant weekly critic, book author, programmer, teacher — is celebrating his 30th year at the *Village Voice*, an unheard-of stretch for a film writer. (Pauline Kael's famous tenure at the *New Yorker* lasted 23 years.) Freshly garlanded with a three-week program at the Brooklyn Academy of Music and an Anthology Film Archive screening of his early forays in experimental filmmaking, Hoberman continues his prize tour with this year's Mel Novikoff Award. The recent programs at BAM and Anthology highlight attributes that made Hoberman an essential buttress

against the sycophantic rivalries flowing from Kael's 1960s showdowns with Andrew Sarris. Over the phone from his New York office, Hoberman told me about his early days at the *Voice*: "I created a beat of things the other critics weren't particularly interested in, and that took in a lot of stuff. Originally they had brought me on to write about avant-garde and experimental film, but pretty soon I was writing about documentary, animation, revival series, foreign films that weren't from France ... all kinds of things."

Hoberman's BAM program was accordingly unwieldy, covering *Andrei Rublev* (1969) and *Assault on Precinct 13* (1976), Ernie Gehr and Martin Scorsese. Cinephilia Hoberman-style seems to be everywhere at once, encompassing Looney Tunes, No Wave New York, *Jeanne Dielman*

(1975) and Yiddish cinema. It's eclecticism with a program, matched by a willingness to chase the rabbit down its hole — but never at the expense of analytical rigor.

Although Hoberman is a professed admirer of the puzzling jazz that sounds like it could be found in Manny Farber's jazzlike criticism, his prose is solidly explicatory and instructive. He knows how to open a discussion: "In its tireless attempts to mean everything to everyone and empirical willingness to try anything once, the American culture industry intermittently generates its own precursors, parallels, and analogues to local or European avant-gardism." He's an apt profiler: "Pain and Fear — and the convulsive desire for public recognition — are Scorsese's meat." And he's not afraid to take a stand, as with a recent rave for David Cronenberg's *Eastern Promises* (2007): "From *Videodrome* (1983) through *A History of Violence* (2005), neither Scorsese nor Spielberg, and not even David Lynch, has enjoyed a comparable run."

He's also an accomplished facilitator of Jean-Luc Godard's idea that the history of cinema is synchronous



Boy follows girl in José-Luis Guerin's *In the City of Sylvia*, the SFIFF selection of critic J. Hoberman.

with the history of the 20th century. We can count on Hoberman to connect *Terror's Advocate* (2007) with *La Chinoise* (1967), to draw a line from a prescient film like *A Face in the Crowd* (1957) to Watergate and *Nashville* (1975). When his interests come together — as with an appreciation of *Southland Tales* (2007) avant-gardism, midnight movie appeal, and socio-political currency — sparks still fly. Talking about an upcoming "prequel" he's penning to his 2005 decoupage of '60s cinema, *The Dream Life* (New Press), Hoberman muses,

"I think that now, or at least since [Ronald] Reagan, it's sort of customary to see movies as political scenarios." To the extent that this is true, Hoberman is due significant credit — his meditations on that movie-land president, for one, are as adroit as that of any policy wonk.

Historical markers notwithstanding, Hoberman's film selection for his special night is likely the most unabashedly sensuous movie *not* starring Asia Argento to play this year's festival. Spanish director José

CONTINUES ON PAGE 63 >>

# Apolitical animal

Mexico's SFIFF thrillers aren't thrilling, but  
*Cochochi* turns loss into victory

By Jason Shamai  
> a&cletters@sfbg.com



**SFIFF** Do we have Francisco Vargas's *The Violin* (2005) to blame for the omission of *Lake Tahoe* — the follow-up to Fernando Eimbcke and screenwriting partner Paula Markovitch's imperfect and wonderful 2004 debut *Duck Season* — from this year's selection of Mexican films at the San Francisco International Film Festival? Did the success of Vargas's film, which won the New Directors Prize at last year's fest, give the selection committee too much confidence in the rookies?

There are three Mexican films this year, all first features. Though one manages to be an infield home run, the overall representation of the country is underwhelming and, we hope, less than representative.

Let's begin with Rodrigo Plá's *La Zona* (2007), an alleged thriller that seeks to eviscerate Mexico's cloistered middle class.

It does not. Nestled within the dirty vibrancy of Mexico City is "La Zona," a gated community of

those same ornate houses with the Mediterranean-tile roofs that blight the American suburbs (I lived in one during high school). When a fallen billboard becomes a stairway over the wall, a violent scuffle with intruders puts the community's zoning charter in peril. For the residents of the enclave, the possibility of losing their ability to live separately just won't do. The movie's message — that a tier of Mexican society is sacrificing its soul to divorce itself from its economically ravaged country — may as well have been plastered across that catalytic billboard.

*La Zona* is the type of idea Eimbcke and Markovitch might have considered and rejected in high school. The Nintendo light guns in *Duck Season* do a helluva better job evoking the spiritual violence that is so painfully literal in *La Zona*. It's strange to me that Eimbcke and Markovitch haven't made a bigger splash in the United States. Lord knows the majority of people inclined toward reading subtitles don't like to work *too* hard, but the American influence on these filmmakers' first film (it got a lot of *Stranger Than Paradise* comparisons) is apparent. It's a wonder they aren't already rid-



Two preteen brothers from northwest Mexico (Antonio Lerma Batista and Evaristo Lerma Batista) go on a disorienting trek in the acclaimed *Cochochi*.

ing the same train, albeit in coach, as Alejandro González Iñárritu, Guillermo del Toro, and Alfonso Cuarón. They're minimalists, but the likeable kind.

But enough pining. Back to the reality.

One wants to muster the energy to hope that Alex Rivera's sci-fi antiglobalization flick *Sleep Dealer*, which wasn't available for screening, takes *La Zona*'s same drive to filter Mexican political concerns through pop conventions and produces something substantial. The centerpiece concept — site-specific American labor outsourced to Mexico with the help of drones — is certainly intriguing. But judging from the easy political humor of Rivera's short films (the proxy farm worker idea was already

played for laughs in his 1998 short *Why Cybraceros?*), we should brace for another dour lecture hastily fitted with genre tropes and called subversive.

But even if *Sleep Dealer* turns out to be a powerhouse, its NAFTA-Tron 3000 robots have to be awfully cool to contend with the quiet power of Israel Cárdenas and Laura Amelia Guzmán's *Cochochi*. The film, about two preteen brothers from the Raramuri tribe in northwest Mexico, is slightly shy of the visual achievement of *The Violin*'s textured grayscale, but it's also more sincere and less showy in its social awareness. The two boys (real-life brothers Antonio Lerma Batista and Evaristo Lerma Batista), while delivering medicine to family in a neighboring

village, promptly lose the horse they "borrowed" from their grandfather. Then they lose one another. Like a bifurcated *Where Is the Friend's Home?* (1987), *Cochochi* is a pleasantly disorienting trek through unfamiliar territory, trailing overburdened children who register their mounting worries with the stony expressiveness kids are brilliant at.

It's an unassuming naturalist document that, for all its hushed grace, crackles with anxiety and proudly maintains a layer of abrasiveness. In this respect, it reminds me of Mexican director Carlos Reygadas' gorgeous nutso-realist films, minus the impish provocation. Like Reygadas, Cárdenas and Guzmán use local, untrained actors to languorously stilted effect. The filmmakers relied heavily on the brothers for the film's story and dialogue, which is spoken in the Tarahumaran dialect of Raramuri.

*Cochochi* is no thriller and there aren't any robots, but it is the rightful destination of your dollar. Besides, if the current *Under the Same Moon* is any indication of distribution trends, there'll be plenty of opportunity for self-flagellation later. **SFBG**

**COCHOCHI** May 1, 6:30 p.m., Kabuki; May 4, 3:15 p.m., Kabuki; May 5, 6:30 p.m., PFA

**SLEEP DEALER** Mon/28, 9 p.m., PFA; May 4, 9:15 p.m., Kabuki; May 7, 6:15 p.m., Kabuki

**LA ZONA** May 3, 9:30 p.m., Clay; May 5, 2 p.m., Kabuki; May 7, 9:30 p.m., Kabuki



# Fierce perm

Robert Towne still knows how to give an award-winning *Shampoo*

By Maria Komodore

> a&cletters@sfbg.com



**SFIFF** Robert Towne has accomplished something rare: in an industry that paradoxically singles out the director of a movie as if he or she were the sole creator of what is actually a collaborative effort, he has tasted fame, received recognition, and secured his place in the history of cinema for writing scripts.

Having started his career penning B-movies like *Last Woman on Earth* (1960) and *The Tomb of Ligeia* (1964), and working as a script doctor for impressive projects such as *Bonnie and Clyde* (1967), *Drive, He Said* (1971), and *The Godfather* (1972), Towne truly rose to stardom with *Chinatown* (1974). This dark, pessimistic tale about power struggles and government corruption in Los Angeles, which garnered Towne an Academy Award for Best Original Screenplay, not only stands up to such noir classics as *The Maltese Falcon* (1941) and *The Big Sleep* (1946), but also redefines the whole genre. In J.J. Gittes

— as embodied by Jack Nicholson — Towne introduces his own version of a Phillip Marlowe character, tough but hopeless, into a world where crime is hard to detect and impossible to punish, even when committed in broad daylight.

*Shampoo* (1975) features a Towne screenplay that's as complex and intriguing as the one he wrote for *Chinatown*. Yet it takes a secondary role on Towne's résumé, despite the fact that it yielded an Academy Award nomination. Perhaps this is because Warren Beatty shares *Shampoo*'s writing credit with Towne, whereas *Chinatown* was presented as solely Towne's creation. (Of course, it's an open secret today that Towne wrote a different, happy, ending for *Chinatown*, which director Roman Polanski replaced — fortunately — with a devastating one.) In any case, it's a pleasant and unexpected surprise that the San Francisco Film Society has chosen to showcase *Shampoo* while presenting Towne with this year's Kanbar Award for excellence in screenwriting.

As the critic and teacher Elaine Lennon points out in a 2005 piece for *Senses of Cinema*, the true complex-



**Hair yesterday, hair today, and probably hair tomorrow: Robert Towne's screenplay for *Shampoo* (featuring Julie Christie and Warren Beatty) has staying power.**

ity of *Shampoo*'s script stems from the same element the film has been derided for — its superficially silly comic spirit. Lennon suggests that the many influences detectable in *Shampoo* include ancient Greek tragedy, the restoration comedies of 17th- and early 18th-century England, and the plays of Molière. All of the above construct poignant social critiques while providing comic relief.

Indeed, *Shampoo* uses the sexuality that permeates its turbulent and intricately woven Beverly Hills microcosm to farcically comment on the United States of the late 1960s. George (Beatty), the restless hairdresser with a soft spot for his customers, his girlfriend Jill (Goldie

Hawn), his ex-girlfriend and lover Jackie (Julie Christie), his other lover Felicia (Lee Grant), and Felicia's husband and Jackie's sugar daddy Lester (Jack Warden) not only share the same lovers, they share the same anxiety — a feeling produced by an ever-changing, unstable society. To put it differently, their sexual misbehavior is a manifestation of the fluidity and uncertainty of their lives.

In comparing *Shampoo* to *Chinatown*, Pauline Kael perceptively wrote, "Towne's heroes are like the heroes of hard-boiled fiction: they don't ask much of life, but they are also romantic damn fools who just ask for what they can't get." As Kael implies, George is the only character

in the film who acts out of a desire for sheer pleasure and lives for the moment. All the others amorally float wherever the wind blows, compromising their true desires in a quest for the seemingly safe environment — the peaceful period of supposed law and order — that President Nixon has promised them.

*Shampoo* also presents some unconventional, multifaceted perspectives concerning gender issues. George is the poor innocent guy stunning rich women exploit for thrills and then promptly dump. Jill, Jackie, and Felicia are visibly weighing their options and waiting for the best offer, while Lester, although adulterous and money-grubbing, is somewhat sympathetic and humane.

Juxtaposed with the questionable career choices Towne has made over the last couple of decades, *Shampoo* shines like a bright gem. After 1996's *Mission: Impossible*, and 2000's *Mission: Impossible II*, one can't help but wonder whether his rewrite of Alfred Hitchcock's *The 39 Steps* (1935) — which he also will be directing — marks a return to more intimate projects such as 1973's *The Last Detail*, or further his spiralling descent into Hollywood blockbuster hell. **SFBG**

**AN AFTERNOON WITH ROBERT TOWNE** (includes a screening of *Shampoo*), Sat/3, 4 p.m., Sundance Kabuki

## COLOR HER DEADLY: LEAVE HER TO HEAVEN'S STRANGE ALLURE WILL PULL YOU UNDER

It's a mug's game determining the correct genre of John M. Stahl's 1945 *Leave Her to Heaven* — especially since a true shorthand pitch should dodge the question entirely to note instead that it contains not one, but two, of the most unsettling murder scenes in movie history. Stahl's adaptation of a million-selling potboiler by Ben Ames Williams is both a film noir and a melodrama. But even those two genres scarcely cover its facets: it's also a revealing antecedent to some of Alfred Hitchcock's most esteemed or idiosyncratically baroque suspense films.

Modern-day responses to *Leave Her to Heaven* often invoke melodrama yet rarely explore the ironic historical relationship between Stahl and Douglas Sirk, the oft-worshipped master of that genre's '50s Technicolor peak. It was Stahl who — between 1934 and 1935 — directed the original black-and-white versions of two crucial volumes in the Sirk library, *Magnificent Obsession* (1954) and *Imitation of Life* (1959). Because *Leave Her to Heaven* predates the first of those remakes by close to a decade, it's safe to assume that Sirk took a look at Stahl's movies and liked what he saw. Many Sirk trademarks — an uncharacteristically dramatic use of shadow within Technicolor; a fondness for otherworldly shades of blue evening light; staging that heightens the artificiality of mid-20th century American society; set decoration that turns dream homes into prisons — are to the fore of *Leave Her to Heaven*.

The harsh visual symbolism one associates with Sirk is also present in Stahl's most famous movie. Disabled young Danny (Darryl Hickman) is first glimpsed by viewers and by Ellen (Gene Tierney) with his eyes closed in slumber. Later in the film, when another character's offhand remark gives Ellen the idea to become pregnant, a staircase looms behind her. These foreboding touches

are the type of morbid rewards that await anyone who returns to *Leave Her to Heaven* after experiencing the film's strange mix of slack stretches and stunning moments a first time.

A unique tension stems from one aspect of *Leave Her to Heaven* that separates Stahl's movie from the cinema of Sirk: Stahl gives his anti-heroine Ellen an almost mythic power that even infects the film's nature scenes, which are so eye-piercingly vibrant they verge on surrealism. At one point glimpsed through binoculars like an approaching enemy in a war film, Ellen's family are too intimidated by her to enforce suffocating social niceties or break free from them. Instead, they alternately resemble statues or nervous animals that sense the presence of a predator. Ellen meets her soon-to-be husband Richard (Cornel Wilde) at high altitudes on that favorite Hitchcock existential vehicle, a train. His (and Stahl's) love-at-first-sight gaze into her green eyes — and a later scene in which Ellen rises from beneath green waters — has the uncanny doomed allure that Hitchcock somehow sustained throughout 1958's still-matchless *Vertigo*. (A notorious scene from 1981's *Mommie Dearest* also tips its bathing cap to Ellen's swim.)

A place in 20th century film history is a rich reward for *Leave Her to Heaven*. When Ellen rides horseback through New Mexico's arid landscape at dawn, coldly tossing her father's ashes to and fro before hurling the urn with true abandon, the wild horses psychodrama of Hitchcock's *Marnie* (1964) steeplechase-jumps through a film buff's mind. The symbolism of a high-strung woman riding a horse isn't unique to those films, but in his adaptation of Winston Graham's 1961 novel, Hitchcock even goes so far as to echo, with a slight reversal, *Leave Her to Heaven*'s competitive relationship between Ellen and her adopted cousin — "not my sister," she

makes clear — Ruth (Jeanne Crain).

*Leave Her to Heaven* is a true downer — and feel free to add an extra *r* to that description. In the 1967 survey *Films and Feelings*, critic Raymond Durgnat cites it as an example of its era's penchant for "tightlipped misogyny," suggesting Durgnat wasn't a film noir fanatic or a Freudian. The movie's melodrama is classically cruel in the Joan Crawford tradition, built on a story almost sadistically entwined with the lead actress's autobiography. A year or two before shooting, Tierney gave birth to a deaf, blind daughter after contracting measles from someone whom, years later, she discovered was a fan. The film's screenplay grazes this experience with a reference to the mumps — watch Ellen tense up and turn ice-cold when it occurs — and through the character of Danny. If Ellen is one of film's most tragic characters, aspects of Tierney's real life miseries are more unsettling. She underwent shock treatment at least 27 times.

Not exactly funny — and yet there is a truly hilarious coda to *Leave Her to Heaven*'s story. In 1988, the same scenario was remade as TV movie *Too Good to Be True*, with a lineup too amazing to be believed: Loni Anderson plays the Ellen role, with Patrick Duffy from *Dallas* as her long-suffering husband, Neil Patrick Harris from *Doogie Howser, M.D.* as swim-happy Danny, and Julie Harris, a Baldwin brother (Daniel), and Larry "Dr. Giggles" Drake rounding out the cast. If that weren't enough, the teleplay goes so far as to exaggerate the original's most vicious scene by turning what looks like a rescue attempt from above the surface into an act of murder underwater. **(Johnny Ray Huston)**

**LEAVE HER TO HEAVEN** Sat/26, Castro, and Sun/27, PFA



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## City of Sylvia CONT. >>

Luis Guerin described *In the City of Sylvia* (2007) as a “simple” film at last fall’s Vancouver International Film Festival, and it certainly does offer a distilled vision of cinematic paradise: gazing and grazing faces, old Strasbourg, and a slow stitch of sound and image.

Our inlet to *Sylvia* is a whiskered young man, haunting the city at a dreamy remove. He sits in an outdoor café with his notebook, sketching the faces of radiant women while Guerin orchestrates fractal cutting, multilevel staging of faces, and intricately gradated sound design into a sun-dappled symphony. After changing seats, the dreamer recognizes a woman sitting behind a pane of glass.

She leaves and he follows, locked in an ambiguous reverie inscribed with resonant detail and sweet ambiguity.

*Sylvia* fulfills the cinephile’s dream of disembodiment. “It’s a narrative that comes organically from the fact of making the movie rather than dramatizing a story situation,” Hoberman opines. “There’s a real love of cinema, the process of it.” Each of the film’s handful of extended passages is distinct in its precise design, but this blissful lucidity Hoberman describes is *Sylvia*’s central melody and romance.

Late in Guerin’s film, after a yearning bar scene set to Blondie’s “Heart of Glass,” the young man sits at a tram stop, considering the waiting women and rushing window reflections for some clue as to his own

loss. In a virtuosic eliding glimpse of a passing bus, Guerin dissolves the sounds and images of shots already superimposed by the panes of glass. A quick succession of several more multi-tiered, unexpectedly conversant portraits of women (“Elles,” the dreamer notes in his book) finally lands on a mesmerizing rear-angle of a woman’s hair blowing wildly in the wind. The young man can’t put pencil to paper. He’s as enamored as we are with this siren song from what the director calls “the continent of cinema,” a place J. Hoberman knows all too well. **SFBG AN EVENING WITH J. HOBERMAN** (includes screening of *In the City of Sylvia*), Sun/27, 6 p.m., Sundance Kabuki

**IN THE CITY OF SYLVIA** Tues/29, 4 p.m., Kabuki; May 2, 9 p.m., Kabuki

### HIGHWAY 51: A ROAD MAP TO THE 51ST SF INTERNATIONAL FILM FESTIVAL

CONT. >>

**Mataharis** (Iciar Bollain, Spain, 2007) *Charlie’s Angels* this ain’t: these investigators and would-be Mata Haris of an all-female Madrid detective agency have the unwashed hair, sensible shoes, and bad marriages of everyday wage slaves. Actress-director Bollain’s skillful, empathetic knack for capturing the grubby, low-light details of working women’s lives glimmers through the pale haze of this promising film. But she falters with the application of narrative-flattening sentiment, predictably reassuring story arcs, and the occasional cheesy slo-mo effect. **(Chun)** 4 p.m., Kabuki. Also Mon/28, 7:15 p.m., Kabuki; April 30, 9 p.m., Kabuki; May 2, 1:15 p.m., Clay

**Walt & El Grupo** (Theodore Thomas, USA, 2007) In 1941, Walt Disney and a band of animators, writers, and other artists — which came to be known as El Grupo — journeyed to South America on a goodwill tour. This documentary, codirected by the son of one voyager, gathers wonderful photos, home movies, and a dazzling collection of drawings and cartoon clips to re-create the trip. The trouble is that there’s no real drama. The cumulative view is as sharply Eurocentric as Disney’s was when he went on to make cartoons such as 1942’s *Saludos Amigos*. **(Anderson)** 1:15 p.m., Kabuki. Also Mon/28, 6 p.m., Kabuki; April 30, 12:30 p.m., Kabuki

### SUN/27

▶ **Forbidden Lie\$** (Anna Broinowski, Australia, 2007) Norma Khouri made headlines and toured the talk show and lecture circuit as a crusading heroine when her 2003 international bestseller *Forbidden Love* highlighted the phenomenon of honor killings in pockets of the Muslim world. Trouble was, her heartrending story turned out to be a fabrication. As filmmaker Anna Broinowski grows increasingly exasperated with her subject’s fibbing and evasiveness, this documentary develops from an exposé into a portrait of a serial con artist one would be quite happy to see writing her next book from behind bars. **(Harvey)**

1:30 p.m., PFA. Also April 30, 12:45 p.m., Kabuki; May 2, 6:30 p.m., Clay; May 4, 8:45 p.m., Kabuki

▶ **Picking Up the Pieces** (various, 2007) The most intriguing piece in this shorts program about things lost and found is *Death Valley Superstar*, Michael Yaroshevsky’s half-hour documentary focusing on Marc Frechette, who was picked off the street to star in Michelangelo Antonioni’s 1970 *Zabriskie Point*. Taking his role as a student revolutionary into real life, he subsequently tried robbing a bank, was arrested, and died in prison under suspicious circumstances. Also excellent is Radu Jude’s 25-minute Romanian drama *Alexandra* and John Magary’s *The Second Line*, a narrative revolving around a

FEMA worker in post-Katrina New Orleans. **(Harvey)**

11:45 a.m., Kabuki. Also April 30, noon, Kabuki.

**A Stray Girlfriend** (Ana Katz, Argentina, 2007) Writer-director-actress Katz maps out post-breakup transience with a wandering handheld camera and oblique dialog. As her titular character explores a rural township on Argentina’s coast, each scene teeters between bewilderment and menace. Lynne Ramsay covered similar terrain in her minor masterpiece *Morvern Callar* (2002), though with a dream-inducing soundtrack and enigmatic ellipticism far beyond Katz’s more vanilla approach. **(Goldberg)** 9:30 p.m., Kabuki. Also May 1, 7:30 p.m., Kabuki; May 4, 6:15 p.m., PFA

### MON/28

▶ **Cachao: Uno Más** (Dikayl Rimmasch, USA, 2008) Actor, would-be bongo player, and Cuban music fanatic Andy Garcia does right by his idol, the late Cuban musical great Israel “Cachao” Lopez, in this passionate tribute sprinkled with SF sights and centered around a Bimbo’s 365 Club concert. The show was apparently a hot one — it also showcased Bay Area Latin music scholar John Santos, timbalero Orestes Vilato, and vocalist Lazaro Galarraga — and director Rimmasch does it justice by using the performance as a narrative framework for a history that parallels that of contemporary Cuban music. **(Chun)** 6:30 p.m., Kabuki. Also May 2, 1:15 p.m., Kabuki.

### TUES/29

**Standard Operating Procedure** (Errol Morris, USA, 2008) After profiling Robert McNamara in 2003’s *The Fog of War*, Morris jumps down the chain-of-command to summon US soldiers punished for the infamous photographs from Abu Ghraib. Ever the showman, he cuts from burnished interviews and photos to reenactments and slow-motion rumbles — we “see” Saddam’s egg frying, giant prison ants, and an exploding helicopter. Such obsessive visualizations seem misplaced and morally confused. The Abu Ghraib story is, among other things, about the unstable, delicate nature of photographic representation. Yet Morris can’t resist auteur-stamped fireworks — how else to explain the typically nutty (and utterly incongruous) Danny Elfman score? **(Goldberg)** Part of “Golden Gate Persistence of Vision Award: An Evening With Errol Morris,” 7:30 p.m., Kabuki. **SFBG**

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## My Brother Is an Only Child

► **REVIEW** This week most San Francisco cineastes will be focused on the International Film Festival — but please don't let this Italian import, one of the best in years, leave town before you catch it. Cowritten (with director Daniele Luchetti) by Sandro Petraglia and Stefano Rulli of the fantastic *Best of Youth* (2003), the film shares that four-hour epic's ability to pare decades of roiling postwar Italian political history into an absorbing personal drama. Accio (Elio Germano) is the youngest child, perpetually at odds with everyone in his poor family. He is a natural contrarian and zealot — first as a divinity student too self-righteously pious even for the priests to bear, then as an avid member of the Fascist Party. (His hometown is the small central Italian city Latina, a one-time party stronghold founded during the Mussolini era that previously had been an undrained swamp.) Those proclivities, not exactly fashionable in the story's 1960s and '70s setting, particularly exasperate Accio's brother Manrico (Riccardo Scamarcio, one of those Italian men who are so good-looking they almost constitute a traffic hazard), a charismatic born leader who becomes increasingly involved in the Communist Party and underground radical actions. Still, blood is thicker than water — and by the end we realize this *famiglia's* constant yelling and slapping are as much forms of affection as anything else. And the siblings do have something else in common, namely a jones for Manrico's upper-class girlfriend Francesca (Diane Fleri). *My Brother* has been compared to Italian leftist classics like Marco Bellocchio's *Fist in His Pocket* (1965) and Bernardo Bertolucci's *Before the Revolution* (1964), no doubt largely because its manically malcontent protagonist — an indelible performance by Germano — and almost too-hyperactive imagery echo their restless intellectual agitprop. Fortunately, this is too warmly human a drama to share those films' Godardian paternity. **(Dennis Harvey)**

**MY BROTHER IS AN ONLY CHILD** opens Fri/25 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 69. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

### SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The 51st San Francisco International Film Festival runs April 24-May 8. Venues are the Castro, 429 Castro, SF; Clay, 2261 Fillmore, SF; Kabuki, 1881 Post, SF; and Pacific Film Archive, 2575 Bancroft, Berk. Tickets (most shows \$12.50) are available by calling (925) 866-9559 or at www.sffs.org. For commentary, see "Area 51," page 54. All times p.m. unless otherwise noted.

#### THURS/24

**Castro** *The Last Mistress* 7.

#### FRI/25

**Castro** *You, the Living* 6:15. *The Golem* 9:30. **Kabuki** *Traveling with Pets* 4. *Latent Argentina* 6. *Just Like Home* 6:15. *Alexandra* 7. *Brick Lane*

7:15. *10 + 4* 8:30. *Black Belt* 8:45. *Lady Jane* 9:15. *The Mother of Tears* 10:30. **PFA** *One Hundred Nails* 6:30. *Two Ladies* 8:30.

#### SAT/26

**Castro** *Ask Not* noon. *Fados* 2:45. *Leave Her to Heaven* 5:45. *The Warlords* 9. **Kabuki** "Alternate Geographies" (shorts program) 12:45. *Just Like Home* 1. *Walt and El Grupo* 1:15. *1000 Journals* 1:30. *The Toe Tactic* 3:45. *Mataharis* 4. *One Hundred Nails* 4:15. *Touching Home* 5. *Traveling with Pets* 6:15. *Barcelona* (A Map) 6:30. *Ice People* 6:45. *Glass: A Portrait of Philip in Twelve Parts* 8:30. *Water Lilies* 9. *The Romance of Astrea and Celadon* 9:15. "The Human Kingdom" (shorts program) 9:30. *Go Go Tales* 11:45. **PFA** *Flow: For the Love of Water* 12:30. *Glass: A Portrait of Philip in Twelve Parts* 3. *Solitary Fragments* 5:34. *Calcutta My Love* 8:15.

#### SUN/27

**Kabuki** "Picking Up the Pieces" (shorts program) 11:45am. *Alexandra* noon. *Black Belt* 1:30. *The Romance of Astrea and Celadon* 2. *Flow: For Love of Water* 2:30. *Stranded: I've Come from a Plane that Crashed on the Mountains* 2:45. *Just Like Home* 4. *Two Ladies* 4:30. "Dialogues: The Future of Water" 4:45. "Mel Novikoff Award: J. Hoberman": *In the City of Sylvia* 6. "In a Lonely Place: New Experimental Cinema" (shorts program)

6:15. *Frozen* 6:45. *One Hundred Nails* 7. *Ezra* 9. *Mongol* 9:15. *A Stray Girlfriend* 9:30. *Lady Jane* 9:45. **PFA** *Forbidden Lies* 1:30. *Latent Argentina* 3:45. *Leave Her to Heaven* 6. *You, the Living* 8:30.

#### MON/28

**Kabuki** *10 + 4* 12:30. "The Feminine Mystique" (shorts program) 1. *Fados* 1:30. *Two Ladies* 2:45. *Ice People* 3:30. *Barcelona* (A Map) 3:45. *Latent Argentina* 4:15. *One Hundred Nails* 5. *Walt and El Grupo* 6. *Cachao: Uno Más* 6:30. *Profit Motive and the Whispering Wind* 6:45. *Mataharis* 7:15. *Frozen* 8:45. *1000 Journals* 9. *Mock Up on Mu* 9:15. *Go Go Tales* 9:30. **PFA** *Traveling with Pets* 6:30. *Sleep Dealer* 9.

#### TUES/29

**Kabuki** *Touching Home* 12:30. *Black Belt* 1:30. *Stranded: I've Come from a Plane that Crashed on the Mountains* 3:15. *Ezra* 3:30. *In the City of Sylvia* 4. *Lady Jane* 4:30. *Solitary Fragments* 6. "The Feminine Mystique" (shorts program) 6:15. *You, the Living* 7. "POV Award: Errol Morris": *Standard Operating Procedure* 7:30. *Fados* 8:45. *Umbrella* 9. *Just Like Home* 9:15. **PFA** *The Romance of Astrea and Celadon* 6:30. "In a Lonely Place: New Experimental Cinema" (shorts program) 8:45.

#### OPENING

**Baby Mama** If Tina Fey and Amy Poehler can't make baby-mama drama funny, nobody can. (1:50) *California, Presidio*.

**Deal** Memo to Hollywood: watching people play poker is *boring* — doesn't matter how high-stakes it is, or if you cast Burt Reynolds as a crusty, card-playin' legend. (1:40) *Opera Plaza, Shattuck*.

**Deception** Hugh Jackman, Ewan McGregor, and Michelle Williams star (cool!), but it's an "erotic thriller" (cheese!) (1:47)

**Harold and Kumar Escape from Guantánamo Bay** So far, the best movie title of 2008. (1:42) *Grand Lake, Presidio*.

► **Jellyfish** Three women in Tel Aviv, loosely linked by a wedding they all attend (one's the bride, one's a catering waitress, and one's a guest), navigate the often-confusing waters of life — sometimes literally, as each character feels a strong connection to the sea, which is easily accessed by the city's beaches. Codirectors Shira Geffen and Etgar Keret have a striking ability to capture the small triumphs and agonies of the everyday amid touches of magical realism, as when sad-eyed Batya (Sarah Adler) encounters a mysterious child who seems more like an ocean creature than a little girl. If Batya's story is *Jellyfish's* most compelling, there's not a wasted moment in this engaging, emotionally honest tale, which deals with themes of communication (particularly between mothers and daughters) as well as the need to adjust to unexpected changes, be they getting dumped, breaking a leg, or finding an unlikely ally in a seemingly unfriendly employer. (1:29) *Lumiere, Shattuck, Smith Rafael*. (Eddy)

**The Life before Her Eyes** An act of violence changes the life of a high schooler (Evan Rachel Wood) — though she still gets to grow up and be Uma Thurman (who plays the character as an adult). (1:40) *Embarcadero, Shattuck*.

► **My Brother Is an Only Child** See pick box. (1:48) *Clay, Shattuck, Smith Rafael*.

**Off the Grid: Life on the Mesa** Two dozen miles from the nearest Wal-Mart, an isolated patch of New Mexico desert is home to a few hundred souls who've chosen hard, off-the-land living over more conventional forms of survival. The challenges of Mesa life — food and water shortages, nosy visits by law enforcement (particularly to those who have pot-growing operations), thieving young runaways — are taken in stride by these hard-scrabble types (including several Gulf War veterans), who feel more comfortable living far from the fringes of civilization. Jeremy and Randy Stulberg's doc celebrates the follow-your-bliss attitudes of these grungy outsiders ("We don't dial 911 — we dial .357!") exclaims one gun-toting local), but it also avoids glorifying their extreme lifestyle. (1:10) *Roxie*. (Eddy)

#### ONGOING

► **Bab'Aziz: The Prince Who Contemplated His Soul** (1:36) *Smith Rafael*.

CONTINUES ON PAGE 66 ►

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FILM

**ONGOING**  
 CONT>>

**The Band's Visit** (1:29) *Shattuck*.  
**The Bank Job** (1:50) *Kabuki, 1000 Van Ness*.  
**Body of War** (1:27) *Opera Plaza, Shattuck*.  
**Chapter 27** (1:24) *Kabuki*.  
**The Counterfeiters** (1:38) *Opera Plaza, Shattuck*.  
**Dr. Seuss' Horton Hears a Who!** (1:28) *1000 Van Ness*.  
**88 Minutes** It's such a shame — during the 108 minutes of *88 Minutes'* running time, Al Pacino erupts into only one fit of hoarse, wild-eyed ranting. Without his signature brand of Pacino-crazy supplying some gruff comfort, the entertainment quotient of his latest “gritty” thriller declines toward tedium, with a few unintentional laughs punctuating the action. Brash forensic psychologist Jack Gramm (Pacino) does his job well, providing testimony that contributes to putting away a cut-'em-and-run serial killer (Neal McDonough). Nine years later, on the day of the “Seattle Slayer”'s execution, copycat murders surface and a robotic voice calls Gramm, informing him that he has only 88 minutes to live. Gramm's M.O. for preventing his impending death is via self-reliant sleuthing that's sort of Hardy Boys meets Dog the Bounty Hunter, only he has a bevy of hotties-on-demand (including a starry-eyed teaching assistant played by Alicia Witt) providing what amounts to secretarial support. Drowning in this sea of impractical twists and obvious red herrings, I wonder when — tick-tock, Doc — Pacino will come to his senses? (1:48) *1000 Van Ness, Presidio*. (Atwal)  
**Flawless** (1:45) *Opera Plaza, Smith Rafael*.  
**The Forbidden Kingdom** A martial arts-obsessed teenager named Jason (Michael Angarano) finds himself transported via magic weaponry from present-day Boston to ancient China, tasked with rescuing the legendary Monkey King from centuries-long statutory confinement. A weighty assignment for a loner Southie kid with little self-confidence and less kung fu, true, but his odds improve considerably when he teams up with drunken master Lu Yan and the white-robed Silent Monk, a.k.a. Jackie Chan and Jet Li. Further inspiration is provided by the lovely Golden Sparrow (Liu Lifen), a musically inclined, vengeance-oriented, poison dart-wielding young woman with a habit of referring to herself in the third person. Obstacles include a white-haired demon lady with a whip and the sinister, power-hungry Jade Warlord. Placing a clueless white boy's journey toward fighting prowess, self-knowledge, and whatnot at the center of a kung fu movie may raise some doubts, but the filmmakers, having gotten both Chan and Li into the picture (for their first film together), try to make the most of it. Angarano is frequently sidelined (or used as a fighting prop) while Chan and Li tear into their enemies and each other under the guidance of action choreographer Yuen Woo-Ping of *Crouching Tiger, Hidden Dragon* (2000) and *Matrix* (1999) fame. (1:53) *Empire, Four Star, Grand Lake, 1000 Van Ness, SF Centre*. (Rapoport)  
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reads like a page ripped from a disgruntled teenager's yearbook. Cryptic, billboard-sized scribbles of "I am SO over you Sarah Marshall" have conspicuously popped up in major cities nationwide; only after meeting emotionally infantile Peter Bretter (Jason Segel) do these too-clever-for-their-own-good ads make sense. Bretter is the jilted ex of Sarah Marshall (Kristen Bell), a starlet who leaves her pathetic composer boyfriend for British pop lothario Aldous Snow (Russell Brand). What do you do when the nation's biggest TV-phenom dumps you? Go to Hawaii, of course, where — oh, happy surprise! — Marshall just happens to be vacationing with her new lover. What follows is a series of spiteful entanglements between the exes, quirky locals, and throwing another attractive wrench into the equation, Rachel Jansen (Mila Kunis), the hotel receptionist who takes a liking to weepy Bretter. This Apatow-produced raunchfest feels like a recycled turn from the usually on-point comedic team, deriving only scant laughs from bit roles by Paul Rudd and Jonah Hill, along with the most full-frontal male nudity you'll see in a film this year. Some things are most definitely better left obscure. (1:51) *Grand Lake*, 1000 Van Ness, *Orinda*, *Presidio*, *SF Centre*. (Atwal)

■ **Hollywood Chinese** First-rank documentarian Arthur Dong's latest is a survey of Chinese and Chinese American (as opposed to the wider blanket "Asian") imagery in mainstream US cinema. He draws commentary from a dazzling array of interviewees, including old-school "exotics" Turhan Bey and Tsai Chin, erstwhile "yellowface" actors Christopher Lee and Luise Rainer, transitional-era figures like James Hong and James Shigeta, plus current, less-fettered talents Ang Lee, Wayne Wang, Justin Lin, and B.D. Wong. It's fun to hear Nancy Kwan and Joan Chen expressing slightly embarrassed but hey-a-girl's-gotta-eat sentiments about the more dragon-lady-ish roles they've accepted for lack of better offers. It's fascinating to hear about James B. Leong and Marion Wong, silent-era pioneers in independent Chinese American filmmaking whose efforts were sadly stonewalled by theatres and distributors. But in many ways the principal delight here is watching a parade of good-quality, original-aspect-ratio clips encompassing everything from *Broken Blossoms* (1919) to Charlie Chan movies, 1998's *Xiu Xiu* to 2002's *Better Luck Tomorrow*. (Strangely, Michael Cimino's *Year of the Dragon*, which incited community protests in 1985, is omitted.) Unlike prior docs indicting Hollywood's attitudes toward African Americans, gays, Arabs, etc., this one is surprisingly low on anger. Most participants philosophically, even bemusedly, view past stereotyping as cultural visibility that at least paved the way for more accurate depictions while keeping some talents employed, however unworthily. (1:29) *Four Star*, *Kabuki*. (Harvey)

■ **In Bruges** (1:47) *Oaks*.

■ **Kiss the Bride** (1:55) *Lumiere*.

**Leatherheads** (1:54) *Kabuki*.

**Miss Pettigrew Lives For a Day** (1:51) *Oaks*. **My Blueberry Nights** Whether his focus is on a gangster who falls for his cousin (*As Tears Go By*, 1989), or a lovesick cop getting over a breakup (*Chungking Express*, 1994), or two men who move to Argentina seeking a fresh start (*Happy Together*, 1997), the world of Wong Kar Wai is always populated by heartbroken people whose unresolved emotions render them romantically challenged. The fluid cinematography, evocative music, and sublime use of slow-motion that accompanies these tales of unrequited love make Wong's attractive cosmos all the more moving and melancholy. Although *My Blueberry Nights*, the director's first US production, has all of the above ingredients, it isn't what one expects from Wong. Unnecessary explanatory voice-over and Hallmark-card dialogue destroys the subtlety that permeates most of his films. During a recent phone interview, Wong attributed this lack of subtlety to the "straightforward" way he believes Americans express their feelings. But I suggest a lot of it has to do with Norah Jones being the film's star. Although the director admitted the singer was the reason he made the film in the first place, her performance isn't nearly as nuanced as that of Maggie Cheung's in *In the Mood for Love* (2000). An equally plausible explanation might be that well-known mystery novelist Lawrence Block was Wong's unlikely script collaborator. Anyone familiar with Wong's films will be disappointed by the

cheery conclusion of *My Blueberry Nights*. But according to the filmmaker, what we witness is not actually a happy ending. Instead, we're given what he calls "the happy beginning of another story," one whose ending is as open as it is inevitable. (1:51) *California, Empire*, *Grand Lake*, *Lumiere*, *SF Centre*. (Komodore) **Never Forever** (1:41) *Kabuki*. **Nim's Island** (1:35) *1000 Van Ness*, *Orinda*, *SF Centre*.

■ **Priceless** (1:42) *Albany*, *Embarcadero*, *Piedmont*.

**Prom Night** (1:28) *1000 Van Ness*.

**The Ruins** (1:31) *1000 Van Ness*.

**Run, Fat Boy, Run** (1:40) *1000 Van Ness*.

**Shine a Light** (2:02) *Kabuki*, *Metreon*, *Shattuck*.

**Smart People** Cut from very much the same cloth as 2006's *Little Miss Sunshine* and 2005's *The Upside of Anger*, Noam Baumbach movies, and yada yada, this latest seriocomic "indie" dysfunctional-family demolition derby is watchable but lacks the edge or originality of similar, better recent exercises. Lawrence Westerhold (Dennis Quaid) is a grumpy, widowed English prof whose daughter Vanessa

(Ellen Page) reluctantly runs his household, and whose son James (Ashton Holmes) is barely communicado. When Lawrence suffers a brought-it-on-himself accident, he's briefly hospitalized and considered at remote risk for brain damage — which under law means he can't drive for six months. This means he's forced to take in perpetually broke, homeless, in-trouble adoptive brother Chuck (Thomas Haden Church) as his temporary and highly unreliable chauffeur. Chuck manages to loosen the hypercontrolling mental screws on Young Republican Vanessa while Lawrence endeavors to soften his own crankypants demeanor to encourage the surprise romantic attentions from former student turned ER doc Janet Hartigan (Sarah Jessica Parker). Quaid has fun in a disheveled change-of-pace role, Page proves her smart-mouthed act isn't tired yet (but can she do anything else?), and ever-valuable Haden Church is a major plus. Still, this first feature for both novelist-turned-scenarist Mark Jude Poirier and commercials director Noam Murro is basically decent cable fare with pricier-than-usual cast names. (1:33) *California*, *Empire*, *Four Star*, *Kabuki*, *1000 Van*

*Ness*, *Orinda*, *Piedmont*. (Harvey)

**Street Kings** (1:49) *1000 Van Ness*, *SF Centre*.

■ **There Will Be Blood** (2:38) *Red Vic*.

■ **21** (1:58) *Kabuki*, *1000 Van Ness*, *SF Centre*, *Shattuck*.


**Under the Same Moon** (1:59) *Shattuck*.

■ **The Visitor** When successful actors turn to directing, you can often gauge how long they've been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I'd say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn't as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile

may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy's directorial follow-up, *The Visitor*, isn't as successful. Still, it's an unforced, gracefully crafted, emotionally rewarding (to a point) miniature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University-sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is

CONTINUES ON PAGE 68 »

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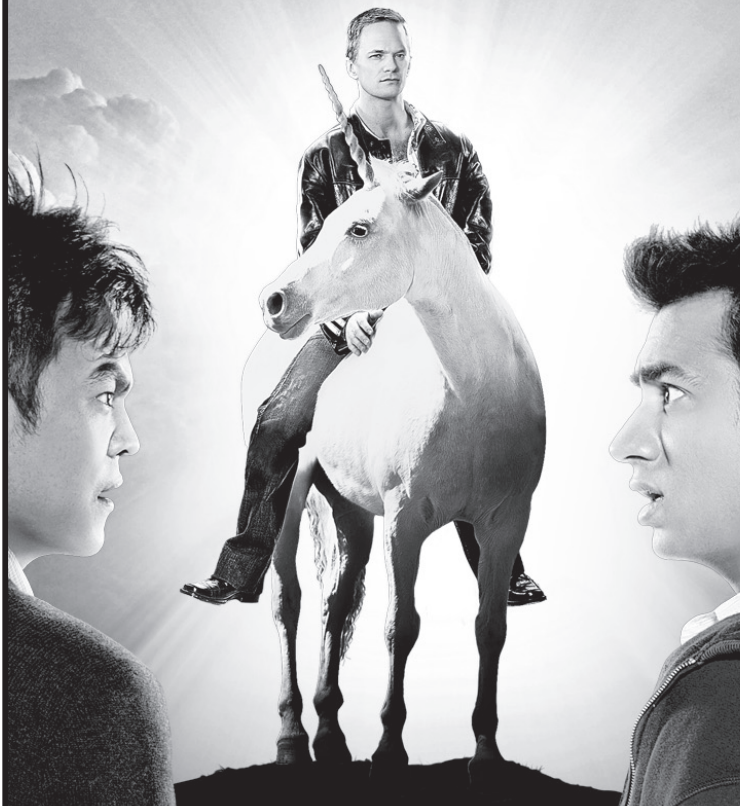
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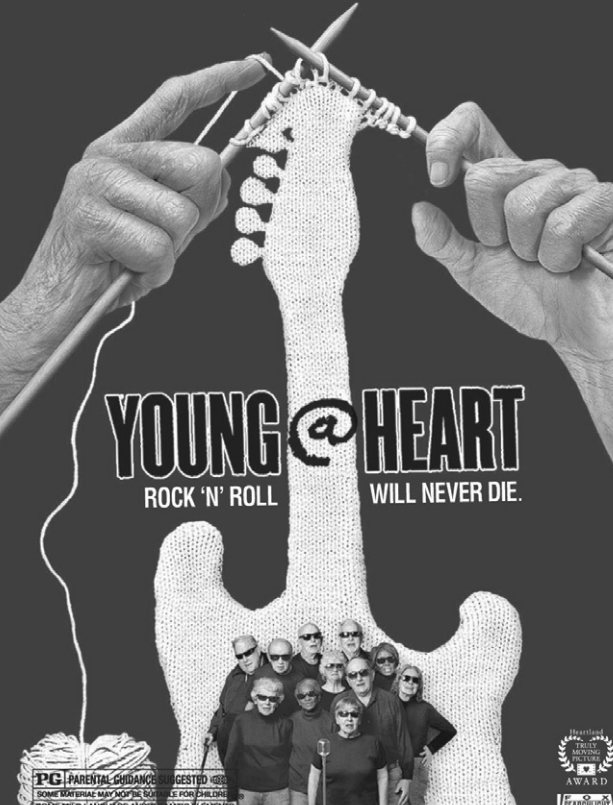
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**IN SELECT THEATRES FRIDAY, APRIL 18TH!**

FILM

**ONGOING**  
CONT>>

surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It's sorted out that a scam artist has rented Walter's prime piece of real estate to the couple in his absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It's all good — until the NYPD profiles Tarek one night and he's thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) *Albany, Embarcadero, Piedmont.* (Harvey)

**Where in the World Is Osama Bin Laden?**  
The premise of Morgan Spurlock's latest documentary is spurious, but the *Super Size Me* director makes meaningful contact with a wide array of Middle Eastern citizens during his search for Osama bin Laden. Spurlock's credulous persona will ring falsely to anyone who's picked up a few newspapers since

2001, with mawkish speeches and retarded video-game interludes rivaling Michael Moore's worst stunts. He's on surer ground when he's not playing it up for the audience, instead using his natural sociability to engage everyday people in conversation. In these man-on-the-street segments, Spurlock catches a few telling slivers of existence — one of the biggest laughs in the movie comes when a group of Afghani nomads explain that they got their UN-issued tent on the black market. *Where in the World Is Osama bin Laden?* won't solve any foreign policy debates, though one old street vendor offers an indicative view of the world's most wanted man: "Fuck him, and fuck America." (1:33) *Embarcadero, 1000 Van Ness, Piedmont, Shattuck.* (Goldberg)

**Young @ Heart** (1:48) *Bridge, SF Centre, Smith Rafael.*

**Zombie Strippers** In the near future, a secret government experiment goes awry, and a zombie virus escapes via a bitten soldier to infect strip club star Kat (Jenna Jameson). Dying, then reviving with a new thirst for live flesh — and pole dancing — she proves such a hit that soon other dancers are voluntarily

crossing over to the undead side. Despite the loss of some customers to employee gut-munching, business booms such that greedy proprietor Ian (Robert Englund, a.k.a. Freddy Krueger) happily goes with the bloody flow. This one-joke movie provides enough over-the-top gore and naked hotties (those rigid XXL breasts now explained by rigor mortis) to satisfy less discriminating *Fangoria* readers. But once the basic idea is grasped — and that title tells all there is, baby — Jay Lee's movie has nothing to do but repeat itself over and over. The funniest thing about it is a claim that it's inspired by Eugene Ionesco's 1959 absurdist theatre classic *Rhinoceros*. Indeed, everything most enjoyable about this campy splatstick exercise lies in thinking about it as an abstract rather than actually watching the whole damn thing. Near a recent press screening's end, even as climactic hell broke loose, a guy behind me was duly snoring. (1:34) *Lumiere.* (Harvey) **SFBG**

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Camera 17 Pruneyard - Campbell  
Century Cinemas 16 - Mountain View  
Century 20 Oakridge - San Jose  
Century 23 - San Jose  
Century Berryessa 10 - San Jose  
Century Capitol 16 - San Jose  
Century Capitol 6 Drive In - San Jose  
Century 20 Great Mall - Milpitas  
CineLux Almaden Cinema - San Jose  
CineLux Plaza - Campbell  
CineLux Tennant Stadium Stadium 8 - Morgan Hill  
Platinum 7 - Gilroy  
Premiere Cinemas - Hollister



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"Generational Shift" 4 23 08

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- Across**
- 1. New York areas, casually
  - 6. Graffiti, to some sensibilities
  - 9. Matchmaking site that polls users about their synagogue attendance
  - 14. Forestall
  - 15. Place for a shanty
  - 16. \_\_\_ pittance
  - 17. Emergency case with a canteen and a knife for cutting cacti?
  - 19. Common Pig Latin word
  - 20. TV neighbor who said "I'm out there, Jerry, and I'm loving every minute of it!"
  - 21. Salt, chemically
  - 23. Prefix with tourism
  - 24. SDI weapon
  - 25. Dog that may be bred with a beagle
  - 27. Early 90s Charles S. Dutton sitcom
  - 28. \_\_\_ Lingus
  - 29. Lifter's count
  - 31. They may leave you in stitches: Abbr.
  - 33. Gliding step in ballet
  - 35. Bush utterance, often
  - 37. Insurance giant based in NYC
  - 38. Match spot
  - 39. Post-dinner issue
  - 41. French positivist Auguste
  - 45. Rte. with tolls
  - 47. Tinkerer's spot
  - 49. Haggling locale
  - 52. "Sorry, laddie!"
  - 53. Broadway org.
  - 54. Gardner of "Show Boat"
  - 55. Throne of England?
  - 57. Dissertation writer's goal
  - 59. Respectful Japanese suffix
  - 60. Interpol's "No \_\_\_ Threesome"
  - 61. Letters on some Olympic hockey jerseys, until 1991
  - 63. Oft-sore area for marathoners
  - 65. "Taxi" mechanic
  - 67. Gun that's just for fun?
  - 69. Digital commerce
  - 70. Grand \_\_\_ Opry
  - 71. Muppet with an orange head
  - 72. Regular alternative
  - 73. "About a \_\_\_" (2007 movie about Kurt Cobain)
  - 74. Tricks
- Last week's solution**
- |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
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**Seems the preppers-theme trend of 2007 is not over yet: Tina Fey hires Amy Poehler as her surrogate in *Baby Mama*, out Fri/25.**

PHOTO BY K.C. BAILEY

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock

for information on rep houses and special film programs.

- SAN FRANCISCO**
- Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).
- Bridge** Geary/Blake. 267-4893, 777-FILM, #025.
- Century Plaza** Noor off El Camino, South SF. (650) 742-9200.
- Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.
- Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.
- Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.
- Empire** West Portal/Vicente. 661-2539.
- Four Star** Clement/23rd Ave. 666-3488.
- Kabuki Cinema** Post/Fillmore. 929-4650.
- Lumiere** California/Polk. 267-4893, 777-FILM, #097.
- Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.
- Metro Union/Webster**. 931-1685.
- 1000 Van Ness** 1000 Van Ness. 1-800-231-3307.
- Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.
- Presidio** 2340 Chestnut. 776-2388.
- San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.
- Stonestown** 19th Ave/Winston. 221-8182.
- Vogue** Sacramento/Presidio. 221-8183.

- OAKLAND**
- Grand Lake** 3200 Grand, Oakl. (510) 452-3556.
- Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.
- Parkway** 1834 Park, Oakl. (510) 814-2400.
- Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.
- BERKELEY AREA**
- Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.
- AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.
- California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.
- Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.
- Oaks** 1875 Solano, Berk. (510) 526-1836.
- Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.
- Rialto Cinemas Lakeside** 2966 College Ave. at Ashby, Berk. (510) 433-9730.
- Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.
- UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310066-00 The following person is doing business as **CURBSIDE PRODUCTIONS**, 4268 22nd St., San Francisco, CA 94114. Someshree Rampersad, Adris KG Beasley, 235 Orizaba St., San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 3/14/08. Signed Someshree Rampersad. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Mar 14, 2008. **April 2, 9, 16, 23, 2008. L#422702.**  
**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310242-00 The following person is doing business as **TAQUERIA MARGOTH**, 300 Plymouth St., San Francisco, CA 94112. Maria Aguilar, 300 Plymouth St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Maria Aguilar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 20, 2008. **April 16, 23, 30, May 7, 2008. L#422903.**  
**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310422-00 The following person is doing business as **MJ&E**, 240 Randall St., San Francisco, CA 94131. Edzel R. Musni, 240 Randall St., San Francisco, CA 94131. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 3/26/08. Signed Edzel R. Musni. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 26, 2008. **April 2, 9, 16, 23, 2008. L#422704.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310442-00 The following person is doing business as **CONVOKE SYSTEMS**, 275 Battery St., San Francisco, CA 94111. Convoke Media, Inc. (California), 275 Battery St., San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Gary Portney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 27, 2008. **April 4, 9, 16, 23, 2008. L#422703.**  
**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310636-00 The following person is doing business as **THE HAIRAPIST**, 111 Maiden Lane Ste 303, San Francisco, CA 94108. Mary Amen, 111 Maiden Lane Ste 303., San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/2/08. Signed Mary Amen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 2, 2008. **April 9, 16, 23, 30, 2008. L#422804.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310640-00 The following person is doing business as **WATER CAPITAL USA**, 101 California St. Suite 2800, San Francisco, CA 94111. Bridgeway Capital Advisor, 1 Front St. Suite 1100, San Francisco, CA 94111-5361. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed John F. Goodman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 2, 2008. **April 9, 16, 23, 30, 2008. L#422803.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310669-00 The following person is doing business as **HOT, HOT STUDIOS, HOT STUDIO, INC.**, 585 Howard St. First Floor, San Francisco, CA 94105. Hot Studio, Inc., 6622 Chabot Road, Oakland, CA 94618. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/17/1999. Signed Maria Givdice, CED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on April 03, 2008. **April 9, 16, 23, 30, 2008. L#422801.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310773-00 The following person is doing business as **COLLECTIVE MERCHANDISING**, 760 Market St. #839, San Francisco, CA 94102. Daniel Phifer, 798 Post St. #202, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/8/08. Signed Daniel Phifer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on April 8, 2008. **April 16, 23, 30, May 7, 2008. L#422905.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310837-00 The following person is doing business as **KOKO COCKTAILS**, 1060 Grant St., San Francisco, CA 94109. DBIHAP LLC, 1060 Grant St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/21/08. Signed Lori Martens. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 10, 2008. **April 16, 23, 30, May 7, 2008. L#422901.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0310856-00 The following person is doing business as **COOKIE & THE DUDE**; WHIT BANG FABRICS, 1946 McAllister St. #6, San Francisco, CA 94115. Helen Fawcett, 1946 McAllister St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/11/08. Signed Helen Fawcett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 11, 2008. **April 16, 23, 30, May 7, 2008. L#422902.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **April 14, 2008.** To Whom It May Concern: The name of the applicant is: **CARTWRIGHT HOTEL COMPANY LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 524 Sutter St., San Francisco, CA 94102-1102. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** Publication date(s): **April 23, 2008 L#423001.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **April 2, 2008.** To Whom It May Concern: The name of the applicant is: **MARTINI PARK OF SAN FRANCISCO LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: One Rincon Ctr, 101 Spear St. B07, San Francisco, CA 94105-1533. Type of License Applied for: **48-ON-SALE GENERAL PUBLIC PREMISES.** Publication date(s): **April 9, 16, 23, 2008 L#423805.**

**NOTICE OF SUMMONS (FAMILY LAW)**  
CASE NUMBER: FDI-07-765826. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **JESSICA THREAT** for the summons of RESPONDENT **EDWARD ROBINSON**. TO ALL INTERESTED PERSONS: Petitioner Jessica threat, 164 Sagamore St., San Francisco, CA 94124 filed a petition with this court for a summons of respondent Edward Robinson. THE COURT ORDERS that Respondent file a Response at the court. Signed by Donna J. Hitchens, Presiding Judge on Mar 25, 2008. Endorsed Filed, San Francisco County Superior Court of California on March 26, 2008 by Gordon Park-Li, Clerk. Anamaria Birdsong, Deputy Clerk. **April 2, 9, 16, 23, 2008. L#422701.**

**NOTICE OF SUMMONS CASE NUMBER: FDI-07-765933.** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **JOHN TIMOTHY GOINS** for the summons of RESPONDENT **YOGENE ATIENZA GOINS**. TO ALL INTERESTED PERSONS: Petitioner John Timothy Goins, 3926 Apt. A. Sacramento St., San Francisco, CA 94118 filed a petition with this court for a summons of respondent Yogene Atienza Goins. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Endorsed Filed, San Francisco County Superior Court of California by Rosalinda Ponce, Deputy Clerk on April 8, 2008. **April 23, 30, May 7, 14, 2008. L#423001.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-544953. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Guru Mastak Singh Khalsa for change of name. TO ALL INTERESTED PERSONS: Petitioner **GURU MASTAK SINGH KHALSA** filed a petition with this court for a decree changing names as follows: Present Name: GURU MASTAK SINGH KHALSA. Proposed Name: **RYAN SINGH FRIZZELL**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jun 19, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on April 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on April 11, 2008 by Elias Butt, Deputy Clerk. **April 23, 30, May 7, 14, 2008. L#423003**

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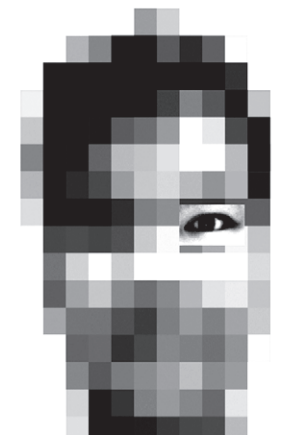
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**APRIL 23-29**

### ARIES

**March 21–April 19**

You're boiling over with intense impulsiveness, even more than usual. Although you're full of awesome inspiration, please take care to remain introspective and not get ahead of your process. If you rush toward beginnings, you risk setting yourself up for a needless failure.

### TAURUS

**April 20–May 20**

Taurus, you are being called to get seriously clear about your patterns and insecurities regarding your relationships and the world at large. Don't bother sinking any energy into trying to fix the situations provoking you. Your time is best spent understanding the hows and whys of your triggers.

### GEMINI

**May 21–June 21**

You're about to tumble off a cliff into some truly meaningful emotional growth. The trick is to not freak out when you feel yourself falling. Try to ground inside yourself (even when everything is a blur) and grab hold of your highest sense of compassion.

### CANCER

**June 22–July 22**

This week you'll be trying to attain some balance between slipping into obsessing over worst-case scenarios and other old fear-based patterns and trying your hand at a risky, new way of responding — saying to hell with it all and allowing yourself to just be yourself.

### LEO

**July 23–Aug. 22**

You're a fire sign — so act like one! Channel that fiery, life-affirming energy you're so loved for. Put it to work figuring out what you want in life, where you're at right now, and what needs to change.

### VIRGO

**Aug. 23–Sept. 22**

The universe has hit the pause button on your current important cycle of development so that you can take a look around for things that are ending, approaching a new stage of progress, or bringing you noticeably closer to achieving your goals. Assess from a place of abundance.

### LIBRA

**Sept. 23–Oct. 22**

You need to make peace with a situation or relationship that is simply not what you want or where you want it to be. It's the moment to get real about it, and really let go of anything you've been holding on to.

### SCORPIO

**Oct. 23–Nov. 21**

Shit in your life is changing in ways that are out of your control and that you have yet to wrap your head around. We urge you to protect your interests carefully, as if they are baby hamsters needing tenderness and care.

### SAGITTARIUS

**Nov. 22–Dec. 2**

Your life has suddenly gone haywire on you. Your needs,

fears, hopes, and strategies are playing musical chairs. These dizzying shifts threaten to send you careening into anxiety. This cosmic crackup is only to help illuminate something in yourself that is no longer useful. Dump it.

### CAPRICORN

**Dec. 22–Jan. 19**

We don't care whether you fall in love or hop behind a podium and deliver a rousing and inspiring speech. It doesn't matter how you go about following the zodiac's directive to try something new. Let go and put yourself out.

### AQUARIUS

**Jan. 20–Feb. 18**

You don't know what you think this week. You don't know how you're playing into your own drama or what your role should even be. Step back, take a breath, and get as grounded as you can. Reflect patiently on your goals and intentions.

### PISCES

**Feb. 19–March 20**

Congratulations, Pisces. You've reached a place of understanding within yourself that has taken much strength and perseverance. We do see old confusions about the future trying to crash this party, but you don't need to let them in the door. **SFBG**

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APRIL 23-29

### ARIES

**March 21–April 19**

You're boiling over with intense impulsiveness, even more than usual. Although you're full of awesome inspiration, please take care to remain introspective and not get ahead of your process. If you rush toward beginnings, you risk setting yourself up for a needless failure.

### TAURUS

**April 20–May 20**

Taurus, you are being called to get seriously clear about your patterns and insecurities regarding your relationships and the world at large. Don't bother sinking any energy into trying to fix the situations provoking you. Your time is best spent understanding the hows and whys of your triggers.

### GEMINI

**May 21–June 21**

You're about to tumble off a cliff into some truly meaningful emotional growth. The trick is to not freak out when you feel yourself falling. Try to ground inside yourself (even when everything is a blur) and grab hold of your highest sense of compassion.

### CANCER

**June 22–July 22**

This week you'll be trying to attain some balance between slipping into obsessing over worst-case scenarios and other old fear-based patterns and trying your hand at a risky, new way of responding — saying to hell with it all and allowing yourself to just be yourself.

### LEO

**July 23–Aug. 22**

You're a fire sign — so act like one! Channel that fiery, life-affirming energy you're so loved for. Put it to work figuring out what you want in life, where you're at right now, and what needs to change.

### VIRGO

**Aug. 23–Sept. 22**

The universe has hit the pause button on your current important cycle of development so that you can take a look around for things that are ending, approaching a new stage of progress, or bringing you noticeably closer to achieving your goals. Assess from a place of abundance.

### LIBRA

**Sept. 23–Oct. 22**

You need to make peace with a situation or relationship that is simply not what you want or where you want it to be. It's the moment to get real about it, and really let go of anything you've been holding on to.

### SCORPIO

**Oct. 23–Nov. 21**

Shit in your life is changing in ways that are out of your control and that you have yet to wrap your head around. We urge you to protect your interests carefully, as if they are baby hamsters needing tenderness and care.

### SAGITTARIUS

**Nov. 22–Dec. 2**

Your life has suddenly gone haywire on you. Your needs,

fears, hopes, and strategies are playing musical chairs. These dizzying shifts threaten to send you careening into anxiety. This cosmic crackup is only to help illuminate something in yourself that is no longer useful. Dump it.

### CAPRICORN

**Dec. 22–Jan. 19**

We don't care whether you fall in love or hop behind a podium and deliver a rousing and inspiring speech. It doesn't matter how you go about following the zodiac's directive to try something new. Let go and put yourself out.

### AQUARIUS

**Jan. 20–Feb. 18**

You don't know what you think this week. You don't know how you're playing into your own drama or what your role should even be. Step back, take a breath, and get as grounded as you can. Reflect patiently on your goals and intentions.

### PISCES

**Feb. 19–March 20**

Congratulations, Pisces. You've reached a place of understanding within yourself that has taken much strength and perseverance. We do see old confusions about the future trying to crash this party, but you don't need to let them in the door. **SFBG**

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# connections

## > women seeking men

### LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **☎270631**

### SPARKS FLY

SWF, 54, 5'4", fit, attractive, energetic, brown/blue, enjoys movies, dining, hiking, camping, fairs and museums, seeking a fun, adventurous gentleman, 45-68, to share life, are you the one? **☎197581**

### LEAVES ARE FALLING

Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-69, for companionship, LTR. **☎547885**

### FRIENDSHIP AND FUN

SWF, 55, chiropractor, affectionate, outdoorsy intelligent, attractive and loving, enjoys nature and trying new things. Seeking playful, intelligent, warm-hearted man with adventurous streak to share getaways, friendship and fun. Possible LTR. **☎241386**

### LOOKING FOR ADVENTURE

Extremely fat, married, middle-aged white housewife, about 225lbs, seeks WM under 50, for weekday/daytime intimacy. Be healthy, discreet and patient, please. **☎747004**

### COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

### SCORPIO

SWF, 56, swedish decent, enjoys billiards, water skiing and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. **☎247003**

### HOPE TO HEAR FROM YOU

SBF, 38, 5'1", 210lbs, HIV+, employed, outgoing, enjoys casinos, cooking, and just having fun, looking for sexy, similar SM, understanding and sincere to get to know, share friendship and maybe something more. **☎247312**

### HOT SEXY REDHEAD

Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+. Please call. **☎856271**

### ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. **☎651494**

### SMART CLASSY LADY

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship, companionship. **☎660214**

### KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. **☎226295**

### LET'S SEE WHAT HAPPEN!

SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. **☎263705**

### CURVY WIDOW

Attractive, educated curvy widow, 5'7", long blonde hair, green eyes, who works in South Bay area, seeking sincere SM, 40-60, for movies, music, travel. **☎965249**

### STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **☎809149**

### SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

### DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎851838**

### FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

### GIVE ME A CALL

Caring, goal-oriented, honest, feminine SF, 40s, with good values, interested in reading, exercise, walks, dancing, travel, dining out, more. Seeking interesting person, 40-49, for LTR. **☎272104**

### SEEKS FUN & FRIENDSHIP

SF, 47, friendly, feminine, sophisticated, personable, bright and artistic, passion for camping, dining, beach walks, quiet times home, biking and more. Seeking like-minded SM, 30-39, for friendship, fun times, and possible LTR. **☎248376**

### CALL ME

SF, 50s, friendly, outdoorsy, honest and bright, loves dancing, sailing, dining scuba diving and more> seeking nice guy 50-70, for friendship and maybe more . **☎252259**

## > men seeking women

### SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

### ARE YOU THE ONE?

SBM, 40, 5'10", brown/brown, very handsome, looking for a SB/AF, 29-35, for friendship or more. Call, let's talk! **☎272601**

### ARE WE A MATCH?

SM, 25, 6'5", 275lbs, short black/brown, H/W proportionate, N/S, no children, Native American, looking for humorous SF, 21-33, with good personality. **☎272019**

### WHATEVER HAPPENS

SWM, 37, N/S, no children, looking for a female, 18-50, who wants some good, quality company. **☎272256**

### ARE YOU OUT THERE?

SHM, 36, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! **☎268345**

### GOOD EAST BAY MAN

Sensitive, sweet SM, 24, loves having sex, kinky and freaky stuff. Looking for similar female, 18-45, for possible relationship. **☎268076**

### LET'S HAVE SOME FUN!

SWM, 42, 5'10", 185lbs, N/S, very outgoing and fun, seeks woman, 18-55, for friendship first. **☎268790**

### 1980'S METALHEAD

SWM, 35, smoker, seeks SB/HF, 35-52, for LTR. I love football, walks on the beach, time at home, nd of course 80s metal! **☎269334**

### IS THAT YOU?

Athletic SM, 5'8", enjoys road trips, weekend getaways, cuddling. Seeking that special someone to share laughs and good times together. **☎268287**

### NATURAL NURTURING

Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. **☎129412**

### HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **☎775819**

### SEEKS SOMETHING REAL

Affectionate, considerate SBM, 45, 6', Scorpio shaved head, strong build, employed, enjoys working out, animals, the beach, trying new things, and good company. Seeking open-minded, confident, respectful, loving woman to share walks, fun times, fitness and friendship. **☎242604**

### HELLO THERE

SM, 56, 5'8", sociable, sincere and affectionate, looking for a kind woman to share the last chapter of my life. Will it be you? **☎245733**

### CASUAL FUN AND MORE

SWM, 63, healthy, fit, intelligent, generous, seeks woman, age open, in Bay area, for ongoing casual encounters and arrangements. **☎183006**

### WAITING FOR Y OU

SBM, 31, 5'8", 170lbs, dark complexion, looking for beautiful, caring sweet woman , who's down-to-earth and knows how to enjoy all life offers. **☎246691**

## > men seeking men

### LET'S HAVE FUN!

SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **☎272613**

### VIRGIN HORNY BUBBLE BUTT

BIBM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. **☎268361**

### LET'S HANG OUT

SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping, Friendship, possible relationship. **☎271878**

### LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **☎886605**

### CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **☎862331**

### ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

### FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **☎860940**

### NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **☎891177**

### HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **☎753249**

## > women seeking women

### WAS OUT, JUST NOT LOOKING

Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage **☎178820**

### GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, Kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **☎251637**

## > three's company

### DARK CRAVINGS?

Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful., to share lots of adult fun times. **☎253133**

### LOAN ME YOUR WIFE!

Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. **☎248085**

### MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **☎753064**

### CURIOUS & EXPERIENCED

Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. **☎268809**

### NICE ITALIAN GUY

Single Italian guy, 56, straight, clean and sober, looking for a clean, sober Bi couple for fun times. **☎267630**

## > tv/ts

### FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. **☎251435**

## > friends/activities

### EXPLORING, HEALING 2GETHER

SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **☎228078**

### LET'S DO OPRAH

Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Lets get together, anyone? **☎182266**

### CALLING MUSIC LOVERS

My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. **☎996276**

### LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. **☎135477**

### EROTIC COMPUTER

Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **☎802472**

## > kinksters

### R U A BORED HOUSEWIFE...

looking for some afternoon fun? I'm a married WM, 55, 6'3", 220lbs, brown/blue, open-minded and willing, looking for the same thing. Call me and let's see what happens. **☎244985**

### PLEASURES AWAIT YOU

Energetic, outgoing, level-headed male, 5'9", 160lbs, black/brown, olive complexion, looking for open-minded ladies to share intimate, adult fun times. **☎246642**

### LOOKING 4 FUN COUPLE

WM, 38, 5'7", 160lbs, looking for horny, hot couples to share adult get togethers and fantasy fulfillment. **☎246683**

### I'M WHAT YOU NEED

Loving, sexy, open-minded man with strong libido and desires, seeks , passionate woman to share in adult good times and new pleasures. **☎250762**

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